INSIDE

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EVERY FRIDAY 5p

...sical ...press

No 1300 Week ending January 1, 1972

T. REX TOP YEAR'S CHART

REX'S MARC BOLAN

T. REX have scored a runaway victory in the NME Points Championship for 1971, having amassed nearly 50 per cent more points than their nearest rivals.

It is the most clear-cut victory since the heyday of the Beatles, and the biggest points total since Engelbert Humperdinck registered 1218 four years ago.

The highly-prized title of NME Points championship was won last year by Elvis Presley (with 799 points), who drops to fifth place this year.

Based upon the weekly Top Thirty published in the NME — with 30 points awarded for a No. 1 placing, 29 points for No. 2 and so on down to one point for No. 30 — the leading positions in this year's championship are as follows:

1	T. Rex	980
2	Dawn	658
3	Diana Ross	600
4	Middle Of The Road	590
5	Elvis Presley	496
6	Neil Diamond	426
7	George Harrison	408
8	Mungo Jerry	399
9	Supremes	380
10	Dave and Ansell Collins	368
11	Atomic Rooster	364
12	Rod Stewart	352
13	Olivia Newton-John	336
14	CCS	333
15	New Seekers	329
16	Tom Jones	328
17	Sweet	326
18	McGuinness Flint	324
19	Andy Williams	319
20	Slade	306
20	Slade	306

Despite the remarkable success of Dawn in securing runner-up position — remarkable because the group was totally unknown a year ago — the table is a triumph for British artists who have scooped 13 of the leading 20 places. And you can call that 14 places if you count West Indians Dave and Ansell Collins as British!

In scoring third place, Diana Ross has secured the highest placing registered by a girl soloist for many years — and the fact that Olivia Newton-John and Judy Collins also figure in the first 20 marks a significant comeback for girl soloists.

In America — based upon the weekly Top Thirty published by "Cash Box" and reprinted by the NME — the competition was considerably tougher, with less than 60 points separating the first five artists. They are the Partridge Family (582), Donny Osmond (535), the Jackson 5 (533), the Carpenters (530) and Marvin Gaye (515).

The full British points tables for 1971, singles and albums, will be published in next week's NME — together with the full U.S. singles table.

Dawn runners-up

Diana Ross third

ALBUM RESULTS ON PAGE 4

SUPREMES: ANOTHER BRITISH TOUR IN '72

DUE to the overwhelming success of the Supremes' recent British concert tour, promoter Arthur Howes has already arranged for the girls to return to Britain durin the coming year for another extensive concert schedule here. He told the NME: "They have already committed themselves to returning in 1972 — all that remains to be fixed is the exact period of their visit." And the Tamla group, delighted with the reaction to its sell-out tour in November and early December, said last week: "We are definitely coming back next year and, what's more, we should like to return every year and make it a sort of annual event." Howes, Britain's leading promoter of pop packages, added that the girls' autumn itinerary was one of the most triumphant tours he has ever promoted.

New Musical Express

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NEW EDITOR

ALAN Smith has been appointed Editor of NEW MUSICAL EXPRESS from January 1, 1972. He was formerly Deputy News Editor and had latterly been responsible for London features in the paper.

Appointed Managing Editor of NEW MUSICAL EXPRESS is Andy Gray, who had been Editor since April 1957 and who will now help to promote broader aspects of NME development. With him "retires" Allen Evans, the name under which he had also reviewed and edited albums. In a message to contributors and friends he extends his thanks to all who had helped him make it a happy decade-and-a-half.

● Andy Gray will be Acting Editor of NME during January.

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TOM JONES' 1972 PLANS

The full exclusive details

TOM Jones is to star in a TV musical which has been specially written for him — in addition to singing seven songs in the show, he will also have an acting role, and this will mark his TV debut as an actor. This will be the first commitment of Tom's 1972 schedule, details of which were revealed exclusively to the NME this week by his manager Gordon Mills.

When Tom's ATV deal ended earlier this year, it was announced that he would not make another series but would concentrate in future on occasional specials. The first of these is his BBC-1 one-man showcase, which is being screened tonight (New Year's Eve). Tom's second special is the TV musical, which is being made by an American company principally for U.S. screening — it will be transmitted there on May 7, but it will also be shown here in the summer.

The idea of the special revolves around London Bridge — the old and the new. Tom is seen boarding a London bus (the clippie is Hermione Gingold) and in turn he visits the new bridge over the Thames and the old bridge, which has now

TOM JONES seen in action during the recording of his first-ever one-man TV special, which is being screened by BBC-1 tonight (New Year's Eve).

been rebuilt at Lake Havasu in Arizona. Many guest stars will have cameo roles in the show, including Kirk Douglas and Terry-Thomas, and Tom's leading lady will be Jennifer O'Neill. The London portion of the special starts shooting this Sunday.

Tom's next tour of North America is scheduled to open on February 21 in the Caribbean. But he will fly to America on February 5 to spend two weeks filming the Lake Havasu section of his TV special. His U.S. tour is scheduled to run until September, and this means that his film will probably not now start shooting until October. However, if it is decided to bring the film forward, provision has been made for his U.S. tour to be interrupted.

His present schedule starts with seven days in the Caribbean, followed by his first-ever tour of South America. Tom's U.S. dates include two seasons at Las Vegas Caesar's Palace (April 27-May 17 and August 24-September 6) and a concert at New York Madison Square Garden (June 2).

An official announcement concerning Tom's movie debut will be made at the end of January by Gordon Mills. This is expected to confirm the NME's forecast that he will star in a film version of the best-selling book "The Gospel Singer."

Asked about the possibility of Tom playing a major London concert in the near future, Gordon Mills revealed that he may headline an all-star benefit show in the West End at the end of January.

● Tom resumed recording sessions this week, and a new single is being planned for release before he departs on his American tour.

Presley dates here – outlook grim for 1972

DESPITE widespread speculation and rumours, which have persisted throughout the past year and before, it now seems virtually certain that Elvis Presley will NOT be visiting Britain in 1972 — or, for that matter, any other country outside the United States. This state of affairs could always change at a later date, of course — but certainly there are no plans for Elvis to undertake any trips abroad during the coming year. And that's official! Furthermore, Presley is already contractually committed for all but two weeks in 1972 — and these commitments do not include any reservations for Europe.

Tom Diskin, right-hand man to Colonel Tom Parker, has brushed aside all reports — constantly circulating in this country — that various British promoters are negotiating to bring Elvis here. He says: "Neither Elvis nor his manager, nor anyone else either agent or rereresentative, has entered into discussions regarding Elvis in Europe."

Three months ago, a leading Dutch promoter announced that he would be staging a stadium appearance by Presley in Holland in August, 1972 — and this statement was widely reported in the British musical press, including the NME. But Diskin strongly denies this, declaring that Tom Parker's organisation has never even been approached by the promoter in question. It has also been reported that Harold Davison of the MAM agency — one of Britain's top promoters and Frank Sinatra's European representative — was planning discussions with a view to bringing Elvis to this country. But in a letter to the NME, Diskin declares categorically: "We have never heard of this gentleman!"

For Elvis, 1972 looks like being a year of extensive recording sessions, U.S. live appearances — including two lengthy seasons at the International Hotel in Las Vegas — and a return to Hollywood to make at least one film. The possibility of a European visit cannot be written off altogether but, judging by this reaction from his management, it is still an extremely remote chance. And there is every indication that Elvis will continue to be held aloof by those who guide his career.

OLD & NEW ELVIS IN BOOTLEG FORM

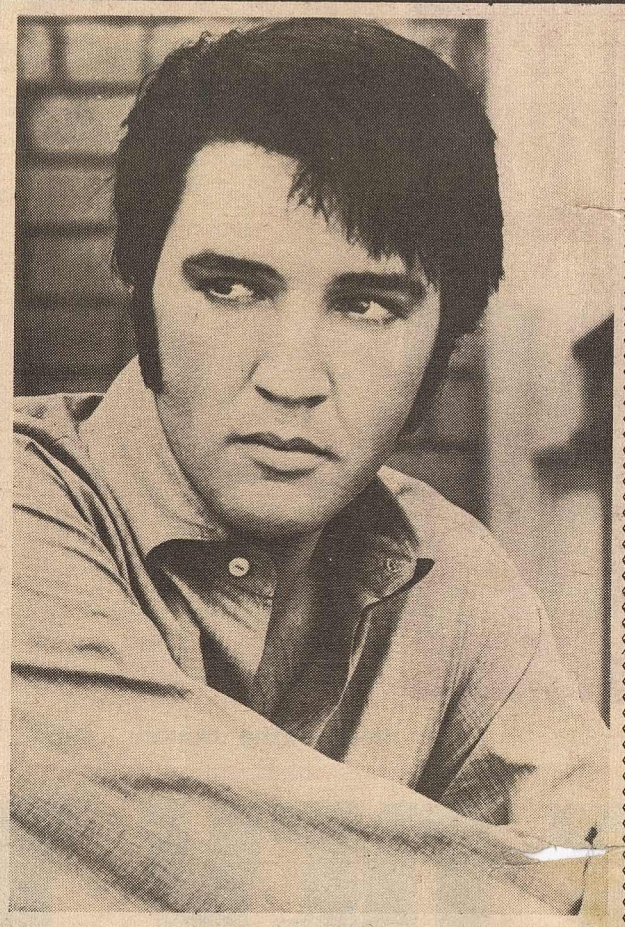
TWO new Elvis Presley bootleg albums will be available in selected British shops in January. The first has arrived in this country from Germany — titled "Elvis Presley . . . Sun Days," it includes many previously-unreleased items which Elvis cut during his brief spell with Sun Records of Memphis, before RCA bought his contract. The second new pirate LP has been imported from France and is called "The Hillbilly Cat 1971 City Tours — Volume 1." Selling price of these discs is expected to be between £4 and £5 each.

The Sun collection includes **The Old Rugged Cross, I Won't Have To Cross The Jordan Alone, Island Of Golden Dreams** (which features Elvis plus Johnny Cash, Jerry Lee Lewis and Carl Perkins), **Gone, Uncle Penn, Blue Guitar** and **My Baby Is Gone.**

The "Hillbilly" set opens with the "2001 Space Odyssey" theme, which introduced each of Presley's recent concerts, then come three Beatles compositions — **Something, Get Back** and **Hey Jude.** Other tracks include **Help Me Make It Through The Night, The Impossible Dream, Sweet Inspiration, Long Tall Sally, Memphis Tennessee, Oh Happy Day, Little Sister, It's Over, I Walk The Line, Fulsom Prison Blues, I Got A Woman, Hound Dog, Proud Mary** and **When The Snow Is On The Roses.** An interesting feature is that, in "I Walk The Line" and "Fulsom Prison Blues." Elvis introduces himself as Johnny Cash and then proceeds to imitate him!

● Two more Elvis Presley pirate albums from France are expected in 1972, with a possible further three from Germany.

ELVIS



Plan for big airlift to States by fans

– BUT PARKER SHUNS IT!

THE Elvis Presley Fan Club of Great Britain is planning a charter-flight airlift to the United States in the summer, with the hope of seeing their idol in person. The flight is officially in the nature of a touring holiday — visiting Nashville, Memphis, Las Vegas, Los Angles and San Francisco at a package price of about £170 — and no guarantee is being given that contact with Elvis will actually be made.

This is because Presley's office has stated: "There is absolutely no way that we can participate in, acknowledge or encourage tours whose purpose is to visit Elvis." Nevertheless, with or without official co-operation, the tour organisers are still hoping to be able to see Presley in person — if not to meet him. And the primary reason for arranging the flight is that the Fan Club itself does not believe Elvis will be visiting Britain in 1972!

TWO VINTAGE ALBUMS COMING OUT SHORTLY

TWO albums of vintage Elvis Presley material are to be released by RCA in the New Year. They comprise old recordings, all previously issued but mostly long since deleted, which have now been lumped together as collector's items. The first is titled "Rock 'n' Roll" and includes such tracks as Shake Rattle And Roll, Blue Suede Shoes, My Baby's Left Me, Money Honey and Lawdy Miss Clawdy. The second is called "A Date With Elvis" and among the songs are Tutti-Frutti, Blue Moon, Good Rockin' Tonight, I Was The One and Milk Cow Blues Boogie.

HARRISON TRIPLE-LP IS OUT NEXT FRIDAY; FULL DETAILS

GEORGE HARRISON'S long-awaited triple-album set, recorded at his charity concert at New York Madison Square Garden in August, is now officially set for release in this country on January 10. Titled "The Concert For Bangla Desh," it is on the Apple label and is being distributed by CBS. Full details of the set, which will sell at £5.50, are as follows:

SIDE ONE: This side is subtitled "Bangla Dhun." George Harrison introduces Ravi Shankar, who then plays a sitar and sarod duet with Ali Abkar Khan. Then comes "Dadra Tal" featuring Alla Rakah on tabla. Finally, a piece called "Teental" featuring Kamala Chakravarty.

SIDE TWO: Three songs written and sung by George Harrison — "Wah-Wah," "My Sweet Lord" and "Awaiting On You All" — are followed by Billy Preston performing "That's The Way God Planned It."

SIDE THREE: Ringo Starr sings "It Don't Come Easy." Then George Harrison and Leon Russell duet in "Beware Of Darkness." And George handles the solo vocal in "While My Guitar Gently Weeps" and features in a guitar duet with Eric Clapton.

SIDE FOUR: The Leon Russell solo "Jumpin' Jack Flash" is followed by "Youngblood," in which Leon is joined by Don Preston. Then follows "Here Comes The Sun" by George Harrison.

SIDE FIVE: Five tracks by Bob Dylan, in which he is accompanied by Leon Russell, George Harrison and Ringo Starr. They are "A Hard Rain's Gonna Fall," "It Takes A Lot To Laugh — It Takes A Train to Cry," "Blowin' In the Wind," "Mr. Tambourine Man" and "Just Like A Woman."

SIDE SIX: This consists solely of two extended George Harrison tracks. They are "Something" and "Bangla Desh."

Have a few friends in for ~~Christmas~~ New Years Eve or New Years Day etc.etc.

Benny Hill
Words and Music
Columbia SCX 6479

Nat King Cole
Collection
Starline SRS SP 509

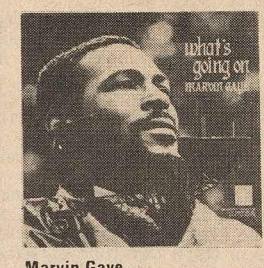
Chartbusters Vol. 6 *
Tamla Motown STML 11191

Diana Ross
I'm Still Waiting*
Tamla Motown STML 11193

Supremes and Four Tops
Return of The Magnificent Seven*
Tamla Motown STML 11192

Four Tops
Greatest Hits Vol. 2
Tamla Motown STML 11195

Ken Dodd
Brokenhearted
Columbia SCX 6471



Marvin Gaye
What's Going On*
Tamla Motown STML 11190

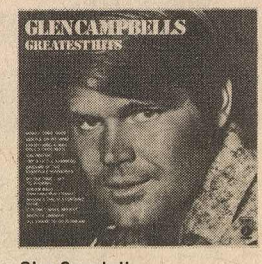
John Lennon
Imagine*
Apple PAS 10004

Paul McCartney
Wings Wild Life*
Apple PCS 7142

Marvin, Welch & Farrar
Second Opinion
Regal Zonophone SRZA 8504

Beach Boys
Surf's Up
Stateside SSL 10313

New World
Rak SRAK 502



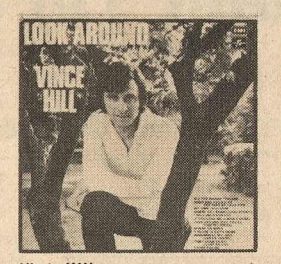
Glen Campbell
Greatest Hits
Capitol ST 21885

Love Story
Original motion picture soundtrack *
Paramount SPFL 267

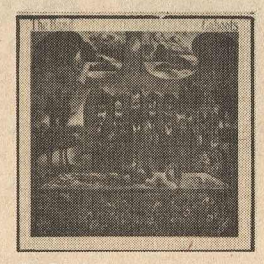
Roger Whittaker
Sings
Columbia SCX 6483

The Tams
Best Of The Tams
Probe SPB 1044

Mamas & Papas
People Like Us
Probe SPB 1048



Vince Hill
Look Around
(And You'll Find Me There)
Columbia SCX 6482

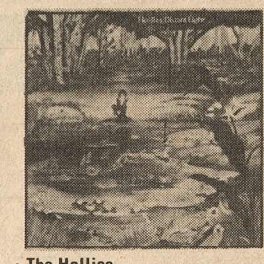


The Band
Cahoots*
Capitol EAST 651

Deep Purple
Fireball*
Harvest SHVL 793

Pink Floyd
Meddle*
Harvest SHVL 795

Barclay James Harvest
and other Short Stories
Harvest SHVL 794



The Hollies
Distant Light*
Parlophone PAS 10005

*Available on Musicassette and Cartridge

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OVER 20 VENUES IN MARCH TOUR SCHEDULE BY JETHRO

JETHRO TULL is to headline a major British concert tour occupying the whole of March, and the itinerary will comprise a minimum of 20 dates! The outfit will feature tracks from its new album during its act on the tour — the LP is now finished, and will be released by Chrysalis in February. Jethro opens the New Year with an extensive tour of Europe, visiting no less than nine different countries in the course of a five-week schedule.

Jethro Tull's IAN ANDERSON

The group's new album is titled "Thick As A Brick" — it was completed on Christmas Eve and is now being edited in readiness for February release. The boys took a short holiday over Christmas, and are now preparing for their European tour which starts next Tuesday (4) and visits Denmark, Sweden, Norway, Germany, Austria, Switzerland, France, Holland and Italy.

Dates for the British concert tour are now being lined up by Chrysalis, although final venues have not yet been confirmed. A Jethro spokesman told the NME: "The whole of March is being made available for the tour, which will include something in excess of 20 dates in key cities."

HEADS, HANDS & FEET: TWO NEW YEAR TOURS

Black Widow, Gentle Giant too

HEADS, Hands & Feet are to play a lengthy string of British college and university dates, starting in late January and running through February, and a ten-day British concert series is being lined up for the group to start on March 17. This concert tour will be preceded by a seven-day Scandinavian visit, beginning March 1. The outfit, whose second Island album is to be released in late February, is to undertake a five-week American tour starting in mid-April.

Black Widow is to combine college and concert dates in a British tour commencing in late February, to coincide with the release of its "Black Widow 3" album by CBS. Meanwhile the group undertakes a six-day tour of Switzerland from January 14 — although plans to record at the Montreux Casino during the trip have had to be cancelled, as a result of the venue being destroyed by fire.

Another outfit planning a British concert and college tour in the New Year is Gentle Giant — and this group has set aside March for this purpose. Giant plays a lengthy European tour between January 6 and mid-February to promote its third Vertigo album (planned for March release in this country), and it begins its debut tour of America on April 3.

TOP DISCS AWARDS '71 BY RADIO LUXEMBOURG

RADIO Luxembourg has, for the first time, made awards to British artists this year in recognition of their contribution to the music industry. The 1971 winners are as follows: Jonathan King (Producer of the Year), Roger Cook and Roger Greenaway (Composers of the Year), John Lennon (Album of the Year — "Imagine"), T. Tex (Group Performance of the Year — "Ride A White Swan"), Rod Stewart (Male Performance of the Year — "Maggie May"), Shirley Bassey (Female Performance of the Year — "For All We Know"), George Harrison (Record of the Year — "My Sweet Lord") and Elton John (Kid Jensen Award for "Madman Across The Water").

DATE SHEET

ELGINS play week at Yardley Cavendish from January 9. ● Cabaret at Liverpool Shakespeare Showbar by **Spinners** (this weekend and all next week), **Chants** (January 24 week) and **Rockin' Berries** (31 week). ● **Robin Hall and Jimmie MacGregor** concert tour visits Chatham Central Hall (January 8), St. Albans City Hall (9), Cheltenham Town Hall (10), Bristol Colston Hall (11). Birmingham Town Hall (12) and Middlesbrough Town Hall (14). ● **Monty Python's Flying Circus** at Nottingham University (February 3), Huddersfield Polytechnic (4) and Norwich East Anglia University (5). ● Tonight (New Year's Eve), **Sweet** at Hastings Witch Doctor and **Medicine Head** at Plymouth Van Dike. ● This Sunday (2), **Bronco** at Finchley Torrington and **Black Widow** at Tottenham Spiders. ● One-nighters at Purley Orchid by **Equals** (next Thursday), **Lou Christie** (13) and **Drifters** (February 24). ● **Egg** and **Spontaneous Combustion** at Boston Starlight tomorrow (Saturday). ● **Wee Willie Harris** at Manchester Fagins (all next week) and South Shields Taverna doubling Newcastle La Dolce Vita (January 9 week). ● Other cabaret weeks starting January 9 feature **Marvin Welch & Farrar** at Sheffield Bailey's, **Kathy Kirby** at Hull Bailey's and **Dave Dee** at Billingham La Ronde and Stockton Bailey's. ● **Labi Siffre** at Newcastle La Dolce Vita all next week. ● For January 16 week, **Gerry Monroe** at Stratford Toll House and **Swinging Blue Jeans** at Weston-super-Mare Webbington Country Club. ● **Stan Kenton Orchestra** one-nighter at London Ronnie Scott's Club on February 11. ● **Keef Hartley** at Croydon Greyhound (this Sunday) and Tolworth Toby Jug (next Thursday) ● **Audience** at Leytonstone Chez Club next Tuesday (4). ● **Wishbone Ash** at London Marquee tonight (New Year's Eve). ● **Osibisa** plays Brighton Dome (January 12) and Portsmouth Guildhall (13) with **Ashton, Gardner, Dyke & Co.**

CARAVAN, LINDISFARNE: MAJOR BRITISH TOURS

MAJOR British tours by Caravan and Lindisfarne are being planned for the New Year by agent Terry King. He told the NME that Carvan will undertake a nation-wide college and concert schedule starting in late February, to coincide with the release by Decca of the group's new album. And Lindisfarne will play a similar itinerary in April, after the outfit returns from a lengthy U.S. tour.

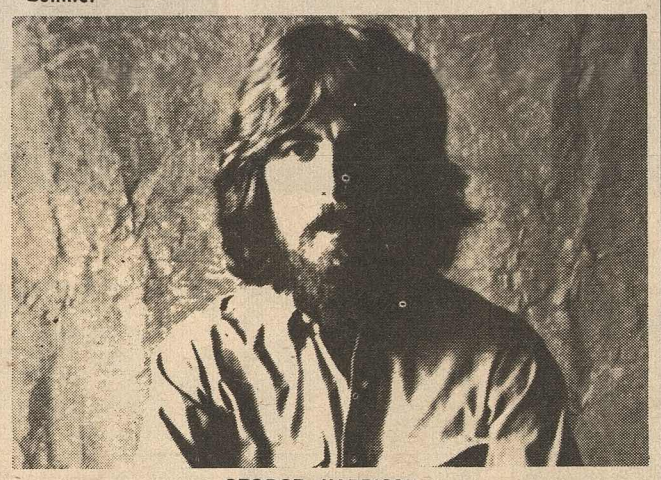
HARRISON AND ROD — TOP U.S. HONOURS

Big poll awards for 1971

ONE of America's leading trade music papers, the authoritative and influencial Record World, this week announces its poll award winners for 1971. Most intriguing aspect of the results is that George Harrison replaces Tom Jones as the top male vocalist. Other British successes were notched by Rod Stewart, Paul & Linda McCartney and the "Jesus Christ — Superstar" album. The poll is divided into two sections — singles and albums — and these are the leading results:

SINGLES

TOP RECORD: 1. George Harrison's "My Sweet Lord" and Three Dog Night's "Joy To The World" (tie); 2. Dawn's "Knock Three Times"; 3. Rod Stewart's "Maggie May."
TOP MALE VOCALIST: 1. George Harrison; 2. Tom Jones; 3. Marvin Gaye.
TOP NEW MALE VOCALIST: 1. Rod Stewart; 2. Donny Osmond; 3. 3. Cat Stevens.
TOP FEMALE VOCALIST: 1. Aretha Franklin; 2. Janis Joplin; 3. Freda Payne.
TOP NEW FEMALE VOCALIST: 1. Carole King; 2. Jean Knight; 3. Carly Simon.
TOP MALE VOCAL GROUP: 1. Three Dog Night; 2. Jackson 5; 3. Temptations; 4, Bee Gees.
TOP NEW MALE VOCAL GROUP: 1. Osmonds and Chi-Lites (tie).
TOP FEMALE VOCAL GROUP: 1. Honey Cone; 2. Supremes.
TOP NEW FEMALE GROUP: 1. Fuzz; 2. Dusk.
TOP VOCAL COMBINATION: 1. Partridge Family; 2. 5th Dimension; 3. Dawn.
TOP INSTRUMENTALIST: 1. Isaac Hayes; 2. Henry Mancini.
TOP DUO: 1. Carpenters; 2. Ike & Tina Turner; 3. Delaney & Bonnie.



GEORGE HARRISON

ALBUMS

TOP ALBUM: 1. "Jesus Christ — Superstar"; 2. Carole King's "Tapestry"; 3. Paul & Linda McCartney's "Ram."
TOP MALE VOCALIST: 1. George Harrison; 2. James Taylor; 3. John Lennon; 4. Elton John.
TOP NEW MALE VOCALIST: 1. Rod Stewart; 2. Stephen Stills; 3. Cat Stevens.
TOP FEMALE VOCALIST: 1. Janis Joplin; 2. Aretha Fanklin; 3. Barbra Streisand.
TOP NEW FEMALE VOCALIST: 1. Carole King; 2. Carly Simon; 3. Helen Reddy.
TOP MALE VOCAL GROUP: 1. Santana; 2. Rolling Stones and Grand Funk Railroad (tie); 3. Creedence Clearwater Revival; 4. Moody Blues; 5. Who.
TOP FEMALE VOCAL GROUP: 1. Supremes; 2. Honey Cone.
TOP DUO: 1. Carpenters; 2. Ike & Tina Turner; 3. Sonny & Cher.
TOP NEW DUO: 1. Paul & Linda McCartney; 2. Brewer & Shipley.
TOP VOCAL COMBINATION: 1 Partridge Family; 2. Sly & The Family Stone; 3. Jefferson Airplane.
TOP MOTION PICTURE SOUNDTRACK: 1. "Love Story"; 2. "Shaft"; 3. Fiddler On The Roof."
TOP ORIGINAL CAST: 1. "Godspell."
TOP JAZZ ARTIST: 1. Isaac Hayes.
SPECIAL ACHIEVEMENT AWARD: Marvin Gaye.

Canterbury Festival: site may be changed

'DANGER TO PUBLIC SAFETY'

FOLLOWING violent protests by local inhabitants and warnings from two MPs, plans to stage two major pop festivals in the Kent village of Bishopsbourne (near Canterbury) on Bank Holiday weekends next summer are being reconsidered. The opposition stems from what is described as the unsuitability of the site — the 47-acre Charlton Park estate of Lt. Col. Michael Underwood — and the alleged threat to the local environment.

One local resident told the NME: "Many people here resent the intrusion into our quiet backwater. Frankly, I don't regard that as good enough reason to protest. But what does worry me is the lack of access to the site, which is sure to cause congestion amounting to total chaos."

Two local MPs, David Crouch (Canterbury) and William Deedes (Ashford), have warned Great Western Festivals — the promoters of the events, whose board includes Lord Harlech and actor Stanley Baker — about the completely unfavourable nature of the isolated situation. And Mr Crouch is asking the Environment Minister to ban the festivals because of the dangers to public safety.

Most critics agree that every provision has been made for facilities on the site itself, and Stanley Baker's contention that the Whitsun event would be "the best-ever festival" is not disputed. The villagers' protests about their "way of life" being disrupted are not a valid excuse for banning the festivals, which would be held on private property. But the principal bone of contention is the question of access, and this poses a very real threat.

Nevertheless, Great Western Festivals are determined to press ahead with their plans. And a compromise solution may be found in moving the events to an alternative site in the same area. Two possible venues have been mooted — they are the Kent County Showground at Detling and Malling Airfield. And the NME understands that both are currently being given consideration.

FURTHER CONCERTS ARE SET FOR BLACK SABBATH'S TOUR

FIVE further venues have been added to Black Sabbath's British concert tour schedule, which opens at Birmingham Town Hall on January 24. They are Glasgow Green's Playhouse (January 28), Edinburgh Empire (29), Carlisle Market Hall (30), Liverpool Stadium (31) and Bournemouth Winter Gardens (February 11). The concert in Carlisle — the town where the group played its first-ever gig — will be a benefit event in aid of children's charities. Initial dates for the tour were reported in the NME three weeks ago — remaining venues and ticket prices for the intinerary, in which Sabbath is supported by Wild Turkey, will be announced shortly. Meanwhile, the group has started work on its fourth album.

Itinerary for 'goodwill' tour by Argent now set—also U.S. visit

INITIAL dates have now been set for the previously-reported New Year "goodwill" tour by Argent, designed to visit those venues which helped the group to establish its reputation. So far confirmed are Leytonstone Chez Club and North London Polytechnic (January 14), Flintshire College of Technology (19), Winsford Civic Hall (20), Bradford University (22), Reading Child's Hall (28), Wood Green Chez Club (February 1), Llanelli Glen (3), Salford University (4), Glasgow University (5), Sheffield Black Swan (6), Wallington Public Hall (17) and St. Albans City Hall (18).

Argent interrupts the tour on January 29 to fly to Holland to appear in a one-day festival at Arnhem with Soft Machine and Fleetwood Mac. A full-scale European tour — involving dates in Holland, Germany, France and Belgium — is scheduled to begin in late February.

Also being lined up for the group is a debut concert tour of America, which is planned to begin towards the end of March. Meanwhile, further dates for its January goodwill tour are still being finalised.

Whittaker cabaret tour

AFTER completing a string of dates in Australia and New Zealand, Roger Whittaker returns to Britain at the end of this week to commence a series of cabaret engagements in this country. So far confirmd are weeks at Manchester Golden Garter (from January 10), Liverpool Shakespeare Theatre Club (from 17), Wakefield Theatre Club (from 23), Cardiff Ocean Club (from 30) and Dunstable Caesar's Palace (from (February 14). Roger is also set for Dutch TV appearances (January 4-5) and a concert at Copenhagen Tivoli Hall (February 10).

SIMON & GARFUNKEL 'BRIDGE' AGAIN TOPS ANNUAL LP LIST

FOR the second year running, Simon and Garfunkel's "Bridge Over Troubled Water" emerges as the top album of the year. In the NME Album Championship for 1971 — based upon the weekly Top Thirty LP list, with 30 points awarded for a No. 1 position, and so on down to one point for a No. 30 placing — this disc has amassed an incredible 1425 points. Which means that it has, on average, been placed at No. 4 for every week of the year! This is a truly remarkable achievement by a duo which — according to popular speculation — is no longer in existence!

The leading albums for the last 12 months are as follows:

1. **Bridge Over Troubled Water** 1425
2. **Andy Williams' Greatest Hits** 862
3. **Mud Slide Slim (James Taylor)** 679
4. **Motown Chartbusters Volume 5** 677
5. **Sweet Baby James (James Taylor)** 637
6. **Every Picture Tells A Story (Rod Stewart)** 607
7. **Frank Sinatra's Greatest Hits — Vol. 2** 568
8. **Sticky Fingers (Rolling Stones)** 554
9. **Tapestry (Carole King)** 552
10. **Ram (Paul & Linda McCartney)** 541
11. **Home Lovin' Man (Andy Williams)** 526
12. **All Things Must Pass (George Harrison)** 520

BIG-NAME POP SERIES FOR LONDON BUMPERS

SLADE and Middle Of The Road are among star names booked for a new series of Friday-night "Top Pop" presentations at London Bumpers. Line-up of attractions so far includes Hot Chocolate (January 21), the Fantastics (February 4), the Equals (11), Sweet (18), Slade (25), Marmalade (March 3 or 10), Middle Of The Road (April 7) and Fanny (May 5). Negotiations are in hand for appearances by Mungo Jerry, Blue Mink and Richie Havens. Commented Bumpers owner Simon Kadhim: "We feel there is a real need for a regular London venue for these groups. There are plenty of progressive music centres, including our own Sunday night sessions, but out-and-out pop tends to be neglected."

January 1st NILSSON

On BBC 1 at 4·15pm

The showing of his full length, cartoon film

THE POINT!

Narrated by Dustin Hoffman

"Live" on BBC 2 at 9·55pm NILSSON IN CONCERT

THE POINT!

THE NILSSON NARRATED ALBUM FEATURING SONGS FROM THE FILM IS ON RCA
SF 8166
THIS ALBUM IS NOW IN A DOUBLE SLEEVE WITH A FREE EIGHT PAGE, FULL COLOUR BOOKLET ILLUSTRATING THE FILM

NOW AVAILABLE

"NILSSON Schmilsson"

THE NEW NILSSON ALBUM WITH A FREE POSTER
SF 8242

RCA RECORDS AND TAPES

CHARLIE CHAPLIN WOULD APPROVE

Richard Green, mixing with the Rothschilds, reports from the bizarre home-made studios in Switzerland where Purple are cutting their new album, 'Machine Head'

TAKE a plane to Geneva, drive to Montreaux, pass the shell of the burned-out Casino, pull up at the rear entrance of the Grand Hotel, climb the marble steps, cross the lounge, enter room 62, walk through the French doors onto the balcony, go in through the windows of room 56, pass through two bathrooms and room 57, open the door into the corridor and there you find Deep Purple cutting their next album!

That may all sound just a little bizarre, but it's just what I had to do at the weekend when I flew out from London to catch up on the progress of the successor to "Fireball" which has just re-entered the NME album chart.

Deep Purple had gone to Montreaux to appear at the Casino and they planned to cut an album there under simulated live concert conditions and then to cut another in a studio and issue them as a double package. But the fire put a stop to all that.

Not easy

"Trying to find somewhere to record wasn't easy," said Purple's co-manager, John Coletta, on the flight out. "We got kicked out of two places we tried because of the noise but eventually we found the Grand Hotel which has been closed for redecoration."

Outside the hotel stood the Rolling Stones' mobile recording unit with its eight and sixteen tracks machines and closed circuit TV showing what's going on inside the actual studio. It's a monster of a vehicle completely dwarfing Purple's own lorry which itself is extra large.

Inside it — you have to climb steps to enter — Roger Glover was talking to engineer Martin Birch who the group had taken out from De Lane Lea Studios. The Stones' own engineer was there plus a young journalist named Frederick Rothschild — one of THE Rothschilds.

Ian Gillan was in the home-made studio running through the words of a song he's recently written and I went in to have a look at the place. The studio had been constructed in a corridor at the point where another corridor led off it.

Three extra "walls" had been put up made out of mattresses, padding, hardboard and fibre glass so that the studio was T-shaped. Masses of equipment both musical and electrical, yards of wiring, several flourescent lights, lamps and an industrial heater packed the area.

Just right

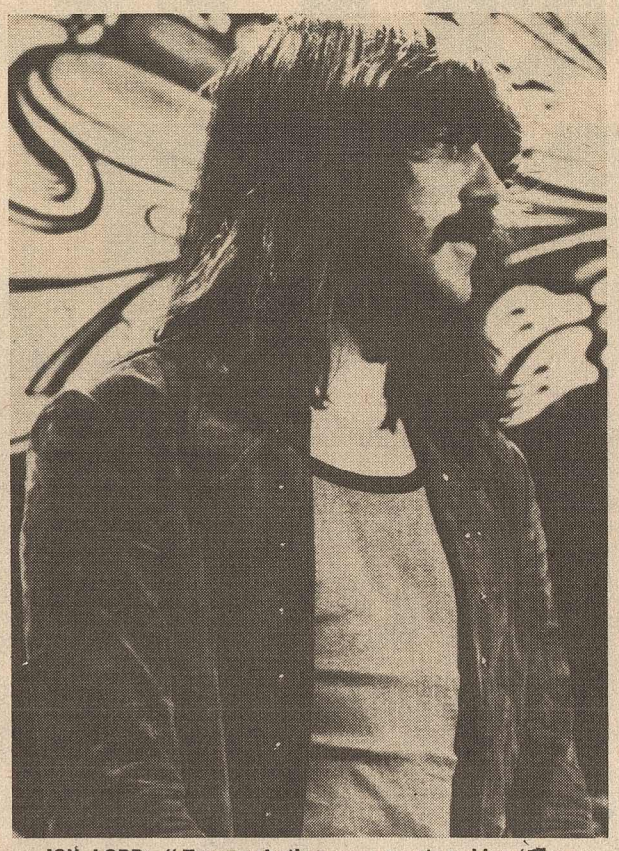
The balance had to be just right but I gathered that Richie Blackmore frequently caused furrowed brows with his habit of wandering about when playing. "I can play this bit better in another place," was his alleged explanation.

The album will be released in both stereo and quadrophonic sound and is due for Britain and America in late February or early March to coincide with Purple's second U.S. tour of 1972. Titled "Machine Head," the album will have a cover with a layer of silver paper on it. On the paper will be the name of the group and the title of the album and a colour picture of the lads reflected in the surface.

The words have been pushed into a sheet of aluminium which is being used as the work plate.

Roger came into the studio and told me: "This is the best album we've ever done, by far the best. The atmosphere has been really great."

Later, at dinner in an Italian restuarant, Roger told me about the fire which has completely destroyed the Casino which was insured for £1,400,000 and which will take up to two years to re-build. The fire had apparently been started as the Mothers Of Invention were reaching their climax and a "gentleman" of Oriental or Asiatic origin let off a distress flare which ignited the ceiling and soon the whole place was engulfed in flames.



JON LORD: "Too much time was spent making 'Fireball'."

"I was watching the band and everyone started turning round looking towards the back, so I turned round to see what was happening and I heard a crackling sound which was the roof burning," Roger explained.

Up it went

"I thought it had gone out and I hung around for about seven minutes then wandered aimlessly outside because everyone else was. A few minutes later the whole place went up."

Before he went back to the studio, Ian Gillan took me to what was laughingly described as an English pub. Apart from its decor of Victoriana and honky-tonk taped music it bore as much resemblance to an English inn as Engelbert Humperdinck does to Billy Graham.

We got chatting about Purple's albums and Ian commented: "'Deep Purple In Rock' established our identity, it was a bit raucous, 'Fireball' took a long time to make and didn't have any of the rough edges that we like.

Going well

"This one has been done very quickly and the main reason it's going so well is that we had a month off before we did it and we were all keyed up and eager to do it.

"We've been here just over a week but we took three days off to fly back to England to do 'Top Of The Pops' and we've still almost finished it.

"There are two more backing tracks to lay down tonight and tomorrow and I've got a couple more songs to do then we're finished, it'll take about ten days in all.

"Most of our numbers are written in the studio and it's been like that this time. One number called 'Smoke On The Water' is about the fire at the Casino, 'Space Trucking' is a piece of rock and roll and there are 'Highway Star' and 'Lazy' that we did on the last tour, which is a reversal of the way we usually do it — they started on stage and now we're recording them,

NME'S COVERAGE OF THE NEWS—CONTINUED

Osmonds, Nancy Wilson for Humperdinck's TV

THE Osmonds — the American family act which has had a string of hits in the U.S. charts, including two No. 1 successes — is coming to Britain in February for TV appearances. The group, well known for its regular guest spots in Andy Williams' TV series, will be appearing in BBC-1's new Engelbert Humperdinck series at the end of February — and is likely to undertake one or two other TV guest shots during its visit.

Nancy Wilson is now confirmed for a British visit for TV dates in the New Year. She, too, will be appearing with Engelbert and she will be seen in the show screened on February 13.

Several changes have been made in the running order of guests for BBC-1's "Engelbert Humperdinck And The Young Generation" and the revised sequence is as follows: Lulu and the Friends Of Distinction (Sunday, January 16), Melba Moore (23), 5th Dimension (30), Billy Preston (February 6), Nancy Wilson (13), the Everly Brothers and Ray Stevens (March 5), Randy Newman (12) and Jack Jones (April 2).

DES: NEW SERIES
Gilbert's guest spot

DES O'CONNOR will shortly start filming a new series of shows for ATV, with screening due to begin on March 7. They will be half-hour programmes and are designed for domestic viewing, and not for the American market.

ATV's previously-reported big-name variety series, for which international attractions are being booked, will begin live transmission on January 22 under the title of "Saturday Spectacular."

Gilbert O'Sullivan guests in the first of a new series of BBC-1's "Basil Brush Show" this Sunday (2).

Clodagh Rodgers appears in the Stanley Baxter special "Time For Baxter" which is being screened by BBC-Scotland tonight (Friday).

Fairport Convention are among the acts being showcased in BBC-2's "The Old Grey Whistle Test" on Tuesday, January 11.

SONGS FOR EUROPE —SIX ARE CHOSEN

THE six short-listed entries for this year's "A Song For Europe" contest — on which viewers will vote to determine Britain's entry in the 1972 Eurovision Song Contest — are:

OUT ON THE EDGE OF BEYOND by John Bendall and Mike Sammes;
SING OUT by Ron Dunlop;
WHY CAN'T WE GET IT ALL TOGETHER by Ray Davies (the bandleader, not the Kinks member);
ONE BY ONE by Eddie Seago and Mike Leander;
SONGS OF PRAISE by Roy Wood;
BEG, STEAL OR BORROW by Tony Cole, Graeme Hall and Steve Woolfe.

As previously reported, the songs will be performed by the New Seekers in Cliff Richard's BBC-1 series starting tomorrow (Saturday). The group will also sing the winning number in the Eurovision Contest in Edinburgh on March 25.

Bennett-Farnon special repeated

TONY BENNETT'S concert at London Royal Albert Hall with the London Philharmonic Orchestra conducted by Robert Farnon — which took place nearly a year ago and was originally screened by BBC-1 last summer — is being repeated in BBC-2's "Show Of The Week" spot on Thursday, January 13.

BIG TOUR BY STRAWBS

THE Strawbs are to undertake a major British concert tour early in the New Year. It opens with a preview appearance at Brighton Dome on January 13, and the tour proper starts at King's Lynn Technical College on January 26. Subsequent dates are Cambridge Homerton College (28), Croydon Fairfield Hall (30), Harlow Civic Centre (February 2), Aberystwyth University (3), Liverpool St George's Hall (4), Southport Floral Hall (11), Manchester Free Trade Hall (12), London Royal Festival Hall (14), Birmingham Town Hall (15), Weston-super-Mare Winter Gardens (19), Darlington Civic Hall (20), Bristol Colston Hall (21), Southampton Guildhall (22), Norwich St. Andrew's Hall (23), Newcastle City Hall (24), Hull City Hall (25), London University College (26), Swindon Wyvern (27), Oxford Town Hall (29) and Luton Tech. (March 3).

The group has also accepted an invitation to perform at Belfast Queen's University on March 12. And while it is visiting Ireland, it will play three other dates there — they are at Dublin Trinity College (March 9), Derry Magee College (10) and the New University of Ulster (11).

On the tour, the Strawbs will be featuring all the songs on their new album. Titled "Grave New World," it is being released by A&M at the beginning of February. All the tracks

BLUE WEAVER of the STRAWBS.

were produced by the group, with two exceptions — "Ah Me, Ah My" (produced by Gus Dudgeon) and a 4½-minute version of the outfit's current single "Benedictus" (Tony Visconti).

Described as the Strawbs' first-ever "concept album," it will be issued in a triple-fold sleeve with a 12-page booklet. It will also mark the disc debut with the group of Blue Weaver (formerly of Amen Corner and Fair Weather) who is featured on piano, mellotron, organ, Indian harmonium and clavioline.

The Strawbs will be touring Scandinavia, Germany, Holland and Belgium during most of April. Then at the end of that month, they leave for their debut tour of America — a five-week schedule opening in Los Angeles and working eastwards across the country.

ARMADA PLAYING TOUR OF CLUBS & COLLEGES

ARMADA sets out on a tour of clubs and colleges in January and dates so far set include London Marquee (next Wednesday), Braintree Horn Hotel (7), Weston-super-Mare Winter Gardens (8), Fulham Greyhound (10), West Surrey College of Art (13), Romford Albemarle (15), London City University (18), London Marquee (19), Newcastle Mayfair (21), Peterlee Argus Butterfly (23), London Marquee (26), Colchester (27), London College of Estate Management (28), and Biggleswade Shuttleworth College (29).

During February the band will only be playing a few selected dates, as most of the month will be devoted to recording sessions for its first album, which is planned for May release. Armada will undertake another lengthy tour of British clubs and colleges in March, prior to touring Italy, Germany and Denmark in April and early May. The outfit then returns to Britain for an extensive concert package tour, which the Big Ear agency is setting up to coincide with the album release.

Sinfield leaves King Crimson

AS THE NME CLOSED FOR PRESS ON WEDNESDAY, IT WAS LEARNED OFFICIALLY THAT FOUNDER MEMBER PETE SINFIELD HAS LEFT KING CRIMSON. Pete played VCS3 and was responsible for the group's lyrics, lighting and sound. The band will continue as a four-piece, but Sinfield's future plans are not yet known.

DEEP PURPLE RECORDING SESSION

DEEP PURPLE: Recording new album (lto r) IAN PAICE, RITCHIE BLACKMORE, IAN GILLAN (front), ROGER GLOVER and JON LORD.

MUCH BETTER THAN 'FIREBALL', MORE IMMEDIATE, WITH A SENSE OF URGENCY

usually we record numbers and then do them on stage. 'Highway Star' is a bit like 'Speed King' — we started doing that on stage before we recorded it, but that needed some control in the studio, we couldn't record a lot of screaming all the time.

Free sound

"We're using the Stones unit because we just wanted to get away from the studio sound. There won't be time for mixing, we'll probably do the mixes at Muscle Shoals at the start of the American tour, it starts in Tampa, Florida and that's not far away."

The group slept late the next day as they'd been recording into the early hours so I went up a mountain on one of those frightening ski lifts and once at the top distinguished myself by walking across the snow and falling in it while everyone else managed to conduct themselves with decorum. So it was straight back to the Eurotel Hotel on the shore of the lake at Montreaux where Jon Lord was taking tea with young Mr Rothschild.

Speed

I mentioned the speed with which the recording was being done and Jon agreed, telling me: "We took your last comment to heart, we really did — there was too much time spent in making 'Fireball.'

"'Deep Purple In Rock' was done the way we really like to do albums. This one is going to be so much better than 'Fireball,' more immediate, with a greater sense of urgency."

Photographer Shep Sherbell who is working on the album cover rigged up a makeshift studio in his room which adjoined mine by borrowing lamps from every available room. The group filed in to be photographed rather unhappy about the police having halted the recording session for the night because of the noise.

They eased their worries in the only way known to man by raiding all the fridges in our rooms and turning my quarters into a miniature Speakeasy.

It wasn't until I was on the way to the airport the next morning that someone pointed out that Charlie Chaplin lived in the next town of Vervy. Somehow I think he would have approved of the Deep Purple set-up just along the road.

A fireball of another kind — the casino at Montreaux where Deep Purple were to have recorded going up in flames.

. . . AND STILL MORE NME NEWS COVERAGE

SLADE'S FOLLOW-UP SET —plus string of January venues

SLADE's follow-up to their recent No. 1 hit "Cos I Luv You" is to be released by Polydor on January 28. It is another group composition and it is titled "Look Wot We've Dun." A spokesman for the group commented: "We've decided to stick to the ungrammatical spelling which made their chart-topper so distinctive. The flip side has not yet been chosen but, on this occasion, the disc will not be a maxi-single."

Slade are to continue their policy of extensive one-nighter dates in the New Year, and ten venues have already been set for the outfit in January. They are Cambridge Corn Exchange (tomorrow, Saturday), Plymouth Tricorn (next Monday), Cheltenham North Gloucester Technical College (Thursday), Hereford Flamingo (7), Cromer Royal Links Pavilion (8), Birmingham Barbarella's (9), Ealing Town Hall (13), North London Polytechnic (14), Leicester University (15) and Croydon Top Rank (17).

The group are also set for their first major tour of Germany — where their "Cos I Luv You" single is currently No. 1 — for ten days from March 17.

MOODY BLUES SIGN MRS. MIKE VICKERS

Sue Vickers — wife of composer and musical director Mike Vickers, who was formerly with Manfred Mann — has been signed to a recording contract by the Moody Blues for their Threshold label. Sue writes her own material, and she has also been signed to the Moodies' publishing company. Her first single — titled "Loving You The Way I Do" — will be issued by Theshold towards the end of January.

NEW SINGLES BY FORTUNES, LINDISFARNE, BOWIE & BECK

THE Fortunes' follow-up to their Chart success "Freedom Come, Freedom Go" will be issued by Capitol next Friday (7) — titled "Storm In A Teacup." Other new singles out the same day include "Changes" (RCA) by David Bowie from his album "Hunky Dory," "Got The Feeling" (CBS) by Jeff Beck, "Pretty As You Feel" (Grunt) by Jefferson Airplane from their "Bark" album, "No No No" (CBS) by the Symbols and "English Rose" (B & C) by Jimmy Justice. "I'm A Song (Sing Me)" is a Neil Sedaka composition, and there are rival versions on January 7 by the composer (RCA) and Lou Christie (B & C).

"Out Of Sight, Out Of Mind" (Polydor) by Shocking Blue is released on January 14. Among January 21 issues are "Dear John" (B & C) by Nazareth, "Uganda Woman" (Kinney) by ex-Fleetwood Mac leader Peter Green and "What About Me" (Polydor) by Richie Havens from his forthcoming album "Great Blind Degree."

Lindisfarne have a maxi-single out on B & C on February 4, the main title of which is "Meet Me On The Corner." Scheduled for February 11 are the Sedaka-Greenfield composition "Big Parade" (DJM) by Vanity Fare and "Love Into My Life" (B & C) by Gary Charles.

Diamond still waxing for UNI

● Although Neil Diamond will be moving to CBS in March, 1973 — as reported in the NME two weeks ago — his present contract calls for three more albums on the UNI label. "And he will definitely be recording those three albums for us before his CBS contract takes effect," said a UNI spokesman.

Michael Jackson & Stevie newies

MICHAEL Jackson, the 12-year-old lead singer with the Jackson 5, has his first solo single released by Tamla Motown on Friday next (7). It is called "Got To Be There" (Tamla Motown) and it is already a big hit in the United States.

Another Tamla Motown single out the same day is "If You Really Love Me" by Stevie Wonder. It is a track from his recently-released album "Where I'm Coming From" and was written by Stevie with his wife, Syreeta.

Lulu stage musical confirmed for '72

IT is now certain that Lulu will make her debut in a stage musical in 1972! It has for some months been suggested that she is to star as Becky Sharp in a musical version of the classic novel "Vanity Fair," and her manager and agent have been considering the offer in the light of Lulu's many other commitments. But it was officially learned his week that the project is definitely going ahead. The show is expected to open in London's West End around the middle of the year, possibly following a provincial preview, and is likely to be one of the highlights of the London scene in 1972.

The coming year looks particularly promising for new stage musicals, with several ambitious ventures planned. Here are some of the shows which will be opening in London in 1972:

● The eagerly-awaited stage version of "Jesus Christ — Superstar" which has been playing to capacity houses in New York. The Broadway production looks set to run indefinitely, and it is likely that a new company will be engaged for the London presentation. It is likely to open here in the late spring.

● A musical version of Henry VIII's life story, with music and lyrics by Leslie Bricusse, is to be presented by Bernard Delfont — with Colin Blakely in the title role. Titled "Great Harry," it will be directed by Peter Hall and a summer opening is envisaged.

● Impresario Harold Fielding — whose revival of "Showboat" is a current success in London — is to present a musical version of "Gone With The Wind" at the famous Theatre Royal, Drury Lane. It will be his most lavish venture to date, with a budget of £250,000.

● The entire U.S. production of the current Broadway musical "Company" is being brought to London by impresario Harold Prince. The show, which has won 14 major awards in America, opens at Her Majesty's Theatre on January 18. The stars are Larry Kert and Elaine Stritch.

● Also coming up are "Young Tom," a musical based upon the classic novel "Tom Brown's Schooldays" which has recently been serialised by BBC-1; and a new musical by Leslie Bricusse and Anthony Newley, which may feature Newley in the leading role.

Julie Webb talks to an outspoken chart group

WE'RE IN IT ONLY FOR THE MONEY

NEW WORLD back in the chart with "Kara Kara" (l to r) JOHN KANE, MEL NOONAN and JOHN LEE.

ILLUSIONS were shattered this week when I spoke to John Lee of New World. I'd always been under the impression this was a group watchful of its image, dedicated to singing the songs it did because it liked them. And the members of New World were certainly guarded, rather than outspoken, when they were interviewed.

I was wrong.

Lee, questioned on the subject of the music business and the group, told me:

"It's all right to be in the business for love. But we're in it for money. This business is a way of making money that'd help us to get into the kind of business we want.

Reconsidered

He paused; and reconsidered for a moment.

"Maybe to say we're in business just for the money admit New World isn't entirely true — you see, we really do like singing. And although our records may not have been our taste, we've never done anything we hated."

Lee's musical interests appear to stretch to people like Jose Feliciano, James Taylor, as well as the Bee Gees and Rod McKuen. He would, he says, like to record a Taylor composition.

I asked if New World would maybe consider a Taylor song as a single?

Commercial

Lee: "We've first got to establish ourselves with commercial records. James Taylor compositions are beautiful, but they're not really commercial."

I suggested that Taylor's album chart success had already proved his commerciality with the public.

"No — he sells to a fanatical group of people who go for composer-singers. Eventually we'd like to do one of his numbers — I'd like to think he would write one for us. But then if he did write one it might be too good a song to put out as a single. Barry Gibb wrote a song for us . . . and Mickie Most thought it was too good a song."

Too good

I wondered if any song was too good.

Wouldn't he like to put out what was considered a good song and risk not getting in the charts — but earn respect?

"Plenty of people put out good records which get nowhere. But you must remember, you must earn money. And a song that doesn't make the charts doesn't mean a light to the people who book you.

"Let's put it this way — if you had the chance of earning £2,000 a week in six weeks. or in seven years, which would you choose? It's all right to be in the business for love, but you have to think of the money side.

"Basically we give people what they want. When you establish yourself — then you can do what you want. And that's what will happen to us — we'll do what we want once we're established. With Mickie's guidance."

With three hit records behind them, I suggested, maybe now was the time for change.

"It could be — the next record could be a combination of what we want, plus Mickie. We don't tell Mickie how to do his records, and he doesn't tell us how to do cabaret."

Cabaret

Cabaret is something New World do plenty of. Just who do they think their audiences are?

"When we do cabaret, we look out at the audience and we see a sea of women's faces. I think we pull audiences on a combination of our looks, and 'Opportunity Knocks.' We're all clean cut — all reasonably attractive in different ways, and we're instantly recognisable. Sometimes I've been pulled up by the police. And when they look at me they forget what they've stopped me for, and just ask for my autograph."

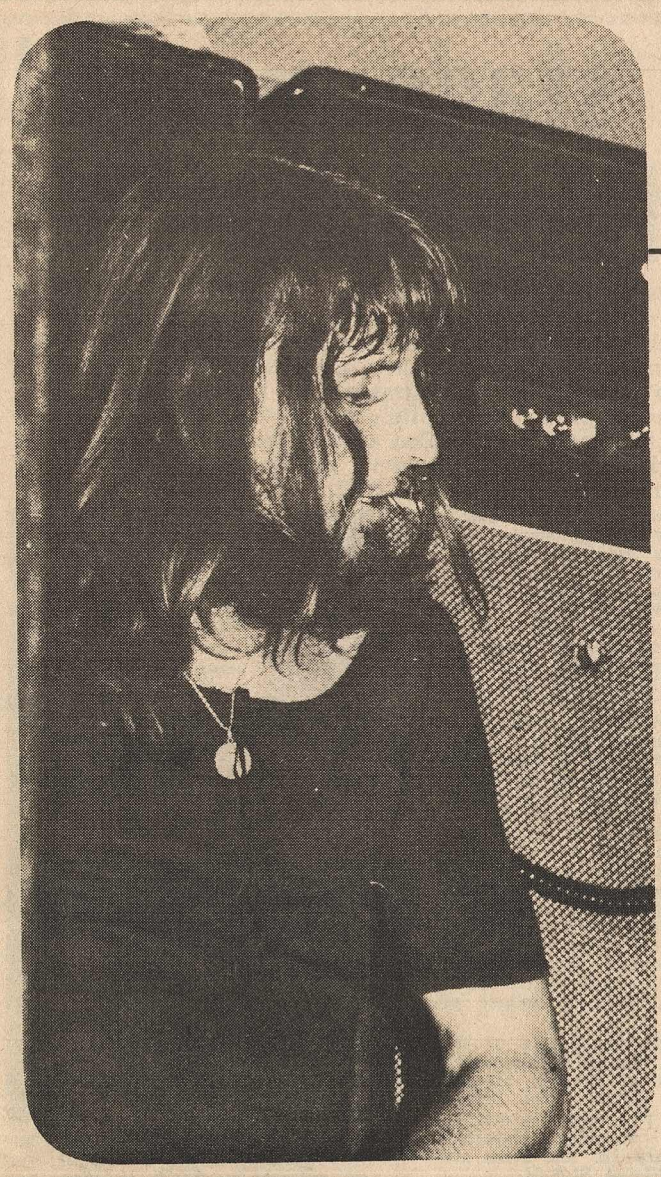
"Don't," I said, "you think working mainly for money — on your own admission — you're conning the public?"

Not a con

"No it's not a con. We are giving people what they want, and they are happy. And if they like us, then we're not conning them."

"We'll continue for as long as people want us. After that, Mel wants to open his own sound place supplying good sound systems; John wants to open a school of his own.

"Me? I want to go into the swimming business, with my own swimming baths." —



UFO: 1972 SHOULD BE YEAR THEY BREAK BRITISH MARKET

says Roger St. Pierre

CHANCES are you've never heard of UFO so it might come as a surprise revelation that they've sold over a million singles, nearly half-a-million albums, have an American contract with Tamla Motown and this month played to 23,000 people on one Japanese gig. What's more, they're British !

For UFO (Unidentified Flying Object) perhaps we should substitute UPG (unidentified Pop Group). In any case this talented London foursome started out under the unlikely nonemclature of The Good, The Bad, and The Ugly before their record company boss thought up the present appendage. Still, even Creedence were once known as the Golliwogs!

Why then the lack of acceptance at home "I don't know. Perhaps it's because the public has become a little tired of progressive rock groups and we're a progressive rock group. But we do avoid the usual cliches and try to give the public something more than just freaky sounds." said vocalist Phil Mogg, who works himself to a frazzle on-stage in true Arthur Brown/Lord Sutch/Screamin' Jay Hawkins manner.

"Too many rock bands think it's enough to amble on stage in tatty jeans and sweat shirts and do a moody. We try to do more than just play music — we entertain.

"That's why coloured soul artists always come back to popularity — they are real professionals, they put on a show."

Perhaps it's being with a relatively small independent label which has held them back a bit over here. Certainly there have been none of the massive publicity and advertising campaigns with which the major companies hype their newest blue-eyed boys to fame, but what they have not achieved over here Beacon Records have certainly got together overseas.

Aggressive marketing around the world and licensing of product to the strongest company in each territory have ensured UFO of the best chances of breaking through and that's what they've done.

It's quite an achievement to be the first British group signed to Tamla Motown and UFO are proud to see their product marketed on Tamla's Rare Earth label which is dedicated to progressive music

Tamla paid a £20,000 advance for their services which shows how much they believe in the group when you consider that UFO was a totally unknown band at the time.

But the returns are coming in. It cost Toshiba Records of Japan nearly £10,000 to set up a three date Japanese visit but it paid off with 10,000 turning out in Osaka and 23,000 in Hibiya Park, Tokyo, the third gig being a club date.

Moreover Toshiba have sold 135,000 copies of UFO's version of the Eddie Cochran Classic "C'Mon Everybody."

Accepted

"Japanese audiences are great," said guitarist Mick Bolton, "They will accept anything that's done well, They haven't been told what is trendy to like and dislike."

"We played opposite a local band called Far Out and an American soul show called Sounds 70," chipped in Andy Parker, the group's drummer. "They had a black singer named Toile who really showed what it's all about. He was incredible — what a stage show!"

"But if he appeared in Britain the underground audiences just wouldn't give him a chance. You can mix bills over there but not here which is part of the reason why there's so little work."

Apart from their Japanese success, UFO have seen both their single and albums in the German charts and they played an incredible gig at the gigantic Town Hall in Wuppertal which led to rock shows being banned there: "There were so many people outside trying to get in that a riot started. It was pretty frightening in a way, we got mobbed on-stage and I thought we'd never be able to get away from the place," said Phil.

I asked bassist Pete Way how things were going for them in Britain: "Well. the first album only did 3,000 but the second one looks like doing better. We always go down well in the clubs and colleges but it's not like abroad."

The group would most like to start their breakthrough in America: "I think the Americans are more into being entertained. They like outrageous stage shows and we tend to go a bit berserk sometimes," said Phil.

"What we really want to do is take the light-show a stage further, because that scene was never really exploited and create a true multi-media experience.

"I think you need American money to do that but obviously the ultimate aim is British success, after all, overseas hits don't mean a lot if you can't get recognition among your own people."

Doing well

Considering their first album only cost £500 to produce and that the group isn't two years old yet. UFO haven't got much to complain about with such incredible sale making. Sure they will not starve but now they are into the hard graft of breaking into what has become probably the toughest market of all for new rock bands — right here at home.

PHIL HOGG, lead singer with UFO who have a tremendous following everywhere in the world — except at home.

NME WISHES YOU ALL A HAPPY NEW YEAR

SINGLES NME TOP 30 ALBUMS

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
		(Week ending Wednesday, 29th December, 1971)		
1	1	ERNIE ..... Benny Hill (Columbia)	8	1
5	2	SOMETHING TELLS ME ..... Cilla Black (Parlophone)	6	2
6	3	I'D LIKE TO TEACH THE WORLD TO SING ..... New Seekers (Polydor)	3	3
2	4	JEEPSTER ..... T. Rex (Fly)	7	2
7	5	NO MATTER HOW I TRY ..... Gilbert O'Sullivan (MAM)	5	5
4	6	SOFTLY WHISPERING I LOVE YOU ..... Congregation (Columbia)	4	4
3	7	THEME FROM "SHAFT" ..... Isaac Hayes (Stax)	5	3
8	8	TOKOLOSHE MAN ..... John Kongos (Fly)	6	3
11	9	SOLEY, SOLEY ..... Middle Of The Road (RCA)	4	9
9	10	GYPSIES, TRAMPS, THIEVES ..... Cher (MCA)	9	3
10	11	IT MUST BE LOVE ..... Labi Siffre (Pye)	4	10
17	12	I JUST CAN'T HELP BELIEVING ..... Elvis Presley (RCA)	3	12
14	13	SLEEPY SHORES ..... Johnny Pearson (Penny Farthing)	3	13
15	13	TILL ..... Tom Jones (Decca)	12	3
12	15	BANKS OF THE OHIO ..... Olivia Newton-John (Pye)	10	6
21	16	MOTHER OF MINE ..... Neil Reid (Decca)	2	16
18	17	IS THIS THE WAY TO AMARILLO ..... Tony Christie (MCA)	6	17
19	18	MORNING ..... Val Doonican (Philips)	3	18
13	19	COS I LUV YOU ..... Slade (Polydor)	9	1
16	20	FIREBALL ..... Deep Purple (Harvest)	4	16
28	21	KARA KARA ..... New World (Rak)	2	21
25	22	SING A SONG OF FREEDOM ..... Cliff Richard (Columbia)	6	15
24	23	HOOKED ON A FEELING ..... Jonathan King (Decca)	3	22
28	24	BURUNDI BLACK .... Burundi Steiphenson Black (Barclay)	10	21
22	25	RUN BABY RUN ..... Newbeats (London)	9	10
●	26	BRAND NEW KEY ..... Melanie (Buddah)	1	26
20	27	JOHNNY REGGAE ..... Piglets (Bell)	9	2
27	28	YOU'VE GOT TO HAVE LOVE IN YOUR HEART ..... Supremes & Four Tops (Tamla Motown)	7	20
26	29	THE PERSUADERS ..... John Barry Orchestra (CBS)	2	26
●	30	FOR ALL WE KNOW ..... Shirley Bassey (United Artists)	15	4

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
		(Week ending Wednesday, 29th December, 1971)		
2	1	ELECTRIC WARRIOR ..... T. Rex (Fly)	14	1
3	2	IMAGINE ..... John Lennon (Apple)	11	1
1	3	LED ZEPPELIN ALBUM ..... Led Zeppelin (Atlantic)	7	1
7	4	TEASER AND THE FIRECAT ..... Cat Stevens (Island)	14	4
4	5	EVERY PICTURE TELLS A STORY .... Rod Stewart (Philips)	24	1
8	6	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS)	99	1
5	7	A NOD'S AS GOOD AS A WINK ..... Faces (Warner Bros.)	3	5
9	8	PICTURES AT AN EXHIBITION ..... Emerson, Lake & Palmer (Island)	6	5
6	9	MOTOWN CHARTBUSTERS VOL. 6 ..... Various Artists (Tamla Motown)	12	5
13	10	TAPESTRY ..... Carole King (A & M)	22	1
12	11	MEATY BEATY BIG AND BOUNCY ..... The Who (Track)	4	11
19	12	FRAGILE ..... Yes (Atlantic)	7	8
10	13	SHAFT ..... Isaac Hayes (Stax)	5	10
16	14	SANTANA 3 ..... Santana (CBS)	9	6
15	15	CARPENTERS ..... Carpenters (A & M)	13	10
11	16	WILD LIFE ..... Wings (Parlophone)	3	11
17	17	ELVIS CHRISTMAS ALBUM ..... Elvis Presley (RCA)	3	17
●	18	FOUR TOPS' GREATEST HITS VOL. 2 ..... Four Tops (Tamla Motown)	1	18
27	19	THIS IS POURCEL ..... Frank Pourcel (Studio Two)	6	19
28	20	WORDS AND MUSIC ..... Benny Hill (Columbia)	3	20
24	21	RAINBOW BRIDGE ..... Jimi Hendrix (Reprise)	4	19
●	22	MUSIC ..... Carole King (A & M)	1	22
21	23	FIREBALL ..... Deep Purple (Harvest)	5	12
18	24	MUD SLIDE SLIM ..... James Taylor (Warner Bros.)	32	7
14	25	12 SONGS FOR CHRISTMAS ..... Jim Reeves (RCA)	4	14
●	26	JIM REEVES GOLDEN RECORDS ..... Jim Reeves (RCA)	3	16
●	27	HIMSELF ..... Gilbert O'Sullivan (MAM)	1	27
29	28	HOT HITS EIGHT ..... Various Artists (M.F.P.)	4	28
20	29	MEDDLE ..... Pink Floyd (Starline)	8	5
26	30	WHO'S NEXT ..... The Who (Polydor)	18	3

SINGLES U.S. TOP 30 ALBUMS

(Tuesday, 28th December, 1971)

LAST WEEK	THIS WEEK		
2	1	GOT TO BE THERE	Michael Jackson
6	2	AMERICAN PIE	Don McLean
1	3	BRAND NEW KEY	Melanie
5	4	CHERISH	David Cassidy
3	5	FAMILY AFFAIR	Sly & Family Stone
7	6	ALL I EVER NEED IS YOU	Sonny & Cher
8	7	SCORPIO	Dennis Coffey
15	8	LET'S STAY TOGETHER	Al Green
11	9	HEY GIRL	Donny Osmond
4	10	AN OLD FASHIONED LOVE SONG	Three Dog Night
12	11	SUNSHINE	Jonathan Edwards
14	12	SUGAR DADDY	Jackson Five
10	13	RESPECT YOURSELF	Staple Singers
9	14	HAVE YOU SEEN HER	Chi-Lites
16	15	YOU ARE EVERYTHING	Stylistic
19	16	DROWNING IN THE SEA OF LOVE	Joe Simon
20	17	CLEAN UP WOMAN	Bety Wright
13	18	STONES	Neil Diamond
22	19	ONE MONKEY DON'T STOP NO SHOW	Honey Cone
27	20	IT'S ONE OF THOSE NIGHTS	Partridge Family
●	21	I'D LIKE TO TEACH THE WORLD TO SING	New Seekers
23	22	(I KNOW) I'M LOSING YOU	Rod Stewart
25	23	SUMMER OF '42	Peter Nero
24	24	BEHIND BLUE EYES	The Who
26	25	NOTHING TO HIDE	Tommy James
29	26	I'D LIKE TO TEACH THE WORLD TO SING	Hillside Singers
28	27	FRIENDS WITH YOU	John Denver
●	28	HEY BIG BROTHER	Rare Earth
●	29	DAY AFTER DAY	BadFinger
30	30	HALLELUJAH	Sweathog

Courtesy "Cash Box"

(Tuesday, 28th December, 1971)

LAST WEEK	THIS WEEK		
2	1	CHICAGO AT CARNEGIE HALL	Chicago
3	2	MUSIC	Carole King
1	3	NEW LED ZEPPELIN ALBUM	Led Zeppelin
5	4	E PLURIBUS FUNK	Grand Funk Railroad
4	5	THERE'S A RIOT GOIN' ON	Sly & The Family Stone
8	6	BLACK MOSES	Isaac Hayes
9	7	ALL IN THE FAMILY	The Family
7	8	TEASER AND THE FIRECAT	Cat Stevens
13	9	AMERICAN PIE	Don McLean
20	10	WILD LIFE	Wings
6	11	THE NEW SANTANA	Santana
10	12	SHAFT	Isaac Hayes
14	13	TAPESTRY	Carole King
11	14	EVERY PICTURE TELLS A STORY	Rod Stewart
12	15	IMAGINE	John Lennon
17	16	MADMAN ACROSS THE WATER	Elton John
22	17	BOB DYLAN'S GREATEST HITS VOL. II	Bob Dylan
23	18	GATHER ME	Melanie
24	19	A PARTRIDGE FAMILY AT CHRISTMAS CARD	Partridge Family
19	20	JESUS CHRIST SUPERSTAR	Various Artists
15	21	STONES	Neil Diamond
16	22	HARMONY	Three Dog Night
18	23	MEATY BEATY BIG AND BOUNCY	The Who
28	24	THE LOW SPARK OF HIGH HEELED BOYS	Traffic
21	25	TO YOU WITH LOVE	Donny Osmond
●	26	A NOD'S AS GOOD AS A WINK	Faces
30	27	QUIET FIRE	Roberta Flack
26	28	CARPENTERS	Carpenters
25	29	SOUND MAGAZINE	Partridge Family
●	30	KILLER	Alice Cooper

Courtesy "Cash Box"

FIVE YEARS AGO...

Last Week	This Week	TOP TEN 1966 Week Ending December 28, 1966	
1	1	GREEN GREEN GRASS OF HOME	Tom Jones (Decca)
2	2	MORNINGTOWN RIDE	Seekers (Columbia)
3	3	WHAT WOULD I BE	Val Doonican (Pye)
4	4	SUNSHINE SUPERMAN	Donovan (Pye)
7	5	YOU KEEP ME HANGIN' ON	Supremes (Tamla Motown)
6	6	WHAT BECOMES OF THE BROKEN-HEARTED	Jimmy Ruffin (Tamla-Motown)
10	7	SAVE ME	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
8	8	DEAD END STREET	Kinks (Pye)
13	9	HAPPY JACK	Who (Reaction)
5	10	MY MIND'S EYE	Small Faces (Decca)

TEN YEARS AGO...

Last Week	This Week	TOP TEN 1961 Week Ending December 29, 1961	
2	1	MOON RIVER	Danny Williams (HMV)
1	2	TOWER OF STRENGTH	Frankie Vaughan (Philips)
3	2	STRANGER ON THE SHORE	Acker Bilk (Columbia)
6	4	JOHNNY WILL	Pat Boone (London)
5	5	MIDNIGHT IN MOSCOW	Kenny Ball (Pye)
4	6	LET THERE BE DRUMS	Sandy Nelson (London)
6	7	TAKE GOOD CARE OF MY BABY	Bobby Vee (London)
10	8	HAPPY BIRTHDAY SWEET SIXTEEN	Neil Sedaka (RCA)
16	9	I'LL NEVER FIND ANOTHER YOU	Billy Fury (Decca)
23	10	MULTIPLICATION	Bobby Darin (London)

FIFTEEN YEARS AGO...

Last Week	This Week	TOP TEN 1956 Week Ending December 28, 1956	
1	1	JUST WALKING IN THE RAIN	Johnnie Ray (Philips)
4	2	SINGING THE BLUES	Guy Mitchell (Phillips)
3	3	ST. THERESE OF THE ROSES	Malcolm Vaughan (HMV)
2	4	GREEN DOOR	Frankie Vaughan (Philips)
7	5	TRUE LOVE	Bing Crosby/Grace Kelly (Capitol)
5	6	CINDY OH CINDY	Eddie Fisher (HMV)
9	7	MAKE IT A PARTY	Winifred Atwell (Decca)
12	8	CHRISTMAS ISLAND	Dickie Valentine (Decca)
6	9	RIP IT UP	Bill Haley Comets (Brunswick)
8	10	LOVE ME TENDER	Elvis Presley (HMV)

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FRONT ROW REVIEWS

Palladium

THE BEST pantomime I've ever seen — and I've seen a lot! That sums up the Louis Benjamin-Leslie Grade production of "Cinderella" which runs at the London Palladium for the next few months.

Often the stars get "Drowned" in the dazzling scenery and costumes, but this year a cocky little genius called Ronnie Corbett keeps on top of the waves amid the splendour that producer Albert J. Knight had framed round him.

Indeed all the cast scintillated, not the least Malcolm Roberts, who is a surprisingly good actor as well as singer in the role of the Prince. Clodagh Rodgers is his ideal Cinders, and between them they put over such numbers as "Everybody Gets To Go To The Moon." "Close To You," "For All We Know," plus Malcolm's big one, "Love Is All" and Clodagh's surefire "Look What Lady Love Bug's Done."

Eloquent David Kossoff as the hard-drinking baron, is most human (though I'm not sure a panto should have a drunk in it) while Terry Scott and Julian Orchard keep the Ugly Sisters hilariously "Hissable." Dorothy Dampier is a really wonderful Fairy Godmother and the Pattern Brothers are good all-rounders.

Everyone is top class, from stars to the huge chorus of dancers and singers, the house orchestra and stage staff. And never has a panto had such pace and grace — not a smutty line the whole evening! — ANDY GRAY.

Quintessence

QUINTESSENCE can be boring and frequently are. Admittedly their music flows for a long time, rising and falling, going through innumerable time sequences and intricacies, but sometimes loosing all importance.

But at the Royal Albert Hall, recently they were at their most supreme, creating an enchanting atmosphere, presenting a lot of new material on the theme of Jesus.

The concept was a Christmas party and that was well achieved. Colourful bubbles rose from behind the speakers at the front, seasonal decorations brightened the stage, and the smell of joss-sticks filled the hall. Using a large choir of both sexes Quintessence took the stage, starting with a chanting session, followed by the band's unique music.

One year ago I saw Quintessence play, then they struck me as being jazz, country and rock influenced. Now I am unable to disect the music into any such categories.

Communication is the spirit of it all, and any band who can promote their own gig at the Albert, and have people dancing at the front of the stage on the second number have some musical mysticism which has taken many three years to identify with.

Song sheets were distributed and Shiva's chants taken up by the crowd. Certainly the groups fuller sound helps them enormously, also enhanced by the new sounds system, which frequently was not balanced correctly and distorted much of the vocal accompaniments and instrumentation.

Though Raja Ram's flute was precise, providing many of the themes with a light floating element, yet also coming on strong and forceful when electrified, I did not entirely go along with some of the effects he conjured up, which seemed a litle out of context.

And I was not altogether happy with some of the guitar work, which tended to be lifeless. Yet percussion side was a lot more vibrant than I have previously heard, with most of the band taking up the rhythms and creating one hell of a movement.

The new material was in no way incongruous to what has gone before, and for the benefit of their loyal following, who travelled from all over the country, they performed many of the standards such as "Gangamai" and "Jesus Buddah."

Yes, 1971 has been the year of acceptance for Quintessence, concluding with one of the best concerts I have heard. — TONY STEWART.

NEXT WEEK
SPECIAL 8 PAGE '208 TIMES' Luxembourg supplement

SINGLES BY DEREK JOHNSON

DESMOND DEKKER: Licking Stick (Trojan). Reggae has made great strides since it first appeared on the mass market — it has been tailored, groomed and embellished to overcome the limitations of its basic simplicity. But Tin Pan Alley hasn't been able to persuade Desmond to stray from the straight and narrow — he obviously believes that authenticity is essential, and his style has remained unchanged since his "Israelites" hit. This is the genuine sound of Jamaica — little more than an insistant riff repeated over and over, and set to that nagging and hypnotic beat. The lyric is gimmicky and well handled by Desmond, and there are some ear-catching sounds in the backing scat harmonies. Strangely fascinating!

RASCALS: Lucky Day (CBS). This outfit haven't made much impression in Britain since "Groovin'" five years ago, when they were the Young Rascals. But they've lost none of their verve or rhythmic flair. Composed by the band's pianist and organist Felix Cavaliere, this track blends the best of soul, rock and jazz, and adds just a touch of Afro-Cuban to spice the delicacy. Artistic, swinging and exciting, it sounds for all the world like a coloured group — which it ain't! Unfortunately, its commercial potential is limited, I suspect.

DONNIE ELBERT: Where Did Our Love Go (London). You will probably remember this Holland-Dozier-Holland number as a Supremes hit — it was the girls' first smash in Britain. So Donnie is tempting fate by inviting comparison. As it happens, the styling sticks closely to the original Tamla conception, complete with heavy beat and handclaps. And Donnie's remarkably high-pitched voice could almost be mistaken for Miss Ross at times! Ideal discotheque material, falling slightly short of the original, but an outside chance on the compelling nature of the song itself.

TONY BENNETT: The Summer Knows (CBS). Penned by the Oscar-winning team of Bergman and Legrand, this is an atmospheric ballad with an enchantingly descriptive lyric, gentle lilt and shimmering strings. One might almost call it predictable Tony Bennett material. His interpretation is gripping and an object lesson in sheer artistry. A disc that's rich in quality de luxe, both in the performance and the song itself. I don't expect to see it make immediate inroads into the chart, but it could well become a standard over the years.

MARK LINDSAY: Something Big (CBS). This marks a change of style for Mark, away from flamboyant showmanship in favour of a more controlled, mature approach. A rhythmic ballad that's partially dual-tracked, it's a typically flowing Bacharach-David song. Dare I say that it tends to be a shade too characteristic of the writers, sounding so much like many of their previous compositions All the same, it's attractive — beautifully orchestrated, with maraccas injecting a glowing Latin flavour.

CHI-LITES (above): a polished sound that could be one of the first big hits of 1972.

Tipped for the Charts

Chi-lites

CHI-LITES: Have You Seen Her? (MCA)

A MASSIVE hit in the States, where it sold a million durings its first week, this is a sentimental, poignant ballad with a bluesy feel and gentle beat. Opens quietly with a soloed spoken passage accompanied by background humming, then develops into a close harmony. routine. The melody is haunting, and the repetitive hook chorus ensures that it registers instantly.

Although the song is somewhat slower, the treatment is rather similar to that of the Tams' recent chart-topper—but, in my book, more polished. A considerable contrast from the outfit's "Power To The People" mini-hit, its extremely commercial and is obviously destined to be favoured with widespread attention from the disc-jockeys. Could well develop into one of the first big hits of the New Year.

CHAMBERS BROTHERS: My Chinny Chin Chin (CBS). — A fervent soul routine with an insistent pounding beat, honking saxes and a semi-shouted solo by the lead singer supported by screams of encouragement. Bags of dynamism and excitement. The number hinges on the novelty hook chorus, which is lyrically catchy and gimmicky — although I found the tune rather monotonous and uninspiring. But a good one for the discotheques.

SANDY AND THE CAVALIERS: Cavaliers Ragga (Decca). The Cavaliers are members of a Barbados cricket club, now all living in London, and this is an orthodox reggae treatment of a song extolling their abiding passion. It's rather like a reggae version of that ever-popular calypso about "cricket, lovely cricket" — though not nearly as sparkling and gay. And it stumps me why they've elected to confuse the issue by calling it "ragga." Okay for dancing.

LES REED AND JULIE SULLIVAN: How Small We Are, How Little We Know (Chapter One). Composer and orchestra leader Les Reed has teamed up with Johnny Keating's wife, actress-model Julie Sullivan, for this appealing duet. It's a very romantic ballad, positively dripping with sentiment, set to a slowly lilting waltz rhythm with strings and heavenly choir. Corny and square, but there are many who like it that way — and there's no disputing that it's extremely good of its kind.

SIDNEY ELLIOTT: Desperation (CBS). A Jamaican now resident in Britain, Sidney penned this number himself. As you might expect, there's more than a hint of reggae, but it's been glossed and polished to such a degree that very little authenticity remains. But Sidney sings with verve and spirit, the brass blares away merrily, and the beat is bound to get 'em going. Sorry Sid, but it isn't hit material!

RAW MATERIAL: Ride On Pony (RCA Neon). A number from one of the Free albums, penned by Andy Fraser and Paul Rodgers. However, the group belies their name here—because you certainly couldn't describe this as raw material. The sextet have upped the tempo, added a searing brass section and built the treatment around the fervent solo vocal and pungent guitar riff. The outcome is effective and different from what we've heard before.

THE OLYMPICS: Baby, Do The Philly Dog (Jay Boy). Recorded in 1966, this is one of those grooving finger-poppers that emerge periodically from Philadelphia, aimed at the heart of the disco market. Based upon a repetitive riff, with an uninhibited solo vocal supported by close-harmony chanting, it's guaranteed to get you twitching irresistibly! Poor technical quality with an excess of "top," so you have to keep the treble control turned right down.

The same label offers another single of similar vintage — "Funky Boo-Ga Loo" by **Jerry-O. The title practically speaks for itself. Suffice it to say that it's a boring routine, but insidious dance material.

VONDA VAN DYKE: Day By Day (Word). Her name sounds like something Hollywood dreamed up. So you won't be surprised to learn that she's a former Miss America! The song is from the new musical "Godspell," and sounds like a cross between "My Sweet Lord" and "Amazing Grace." I was all prepared to be slightly cynical about a beauty queen making a record, but I have to confess that Vonda handles it with expression and perception.

JULIA LOCKWOOD: He's And She's (Columbia). The famous daughter of a famous mother (Margaret), Julia here reveals her flair for singing and songwriting. An attractive number with a warm Caribbean quality, it's effortlessly handled by the lass, aided by the Mike Sammes Singers and a jangling acoustic accompaniment. I don't see it having any shattering effect, but it makes for smooth and relaxed listening.

THE WAKE: Linda (Carnaby). A jolly, bouncy number, delightfully uncomplicated and unashamedly trivial. Slightly dated in conception, it's a mixture of Good Time and skiffle, with rim drumming providing a tap-dancing effect. Sounds like a cross between the Kinks and Mungo Jerry, with the latter's influence the more prominent. Even the vocalist is reminiscent of Ray Dorset. A catchy little jingle.

PALK SALAD: He's A Rainbow (Philips). This group reminds me of Arrival. Maybe it's the choice of material, or simply that the girl soloist's impassioned gospel-flecked style is very much in the Dyan Birch mould. She pours her heart out in this mid-tempo ballad, supported by harmonies from the rest of the outfit. I found the song a trifle repetitive, but isn't that true of many gospel-flavoured numbers?

BILL BLINKY: The Ballad Of Bill Blinky (MAM). Ideal for young kiddies, because it's built around the Green Cross Code. This novelty song should teach children about road safety better than an officious lecture. Bill Blinky's contribution is mainly chat, and the kids themselves robustly handle the cute sing-along chorus. And there are plenty of road traffic noises for gimmick effect.

SHAWN ELLIOTT: Child Is Father To The Man (Decca). Written by Shawn and his brother, this rhythmic ballad is noteworthy for its absorbing and perceptive lyric. Meaningfully rendered by the big-voiced Puerto Rican, it benefits from an enveloping orchestral scoring and a soaring choir. A very strong performance, and one that's well worth hearing. The only let-down is the melody line which isn't particularly outstanding — a more memorable tune could have made it a hit.

EXPRESS DELIVERY: Lazy Butterfly (Phillips). A bright and undemanding jog-trotter, with handclaps emphasising the infectious beat and a jangling acoustic backing. The lyric is trite but, in its own way, quite entertaining — and there's a scat la-la hook chorus in which everyone can join. There's a slight suggestion of the Mixtures or Mungo Jerry in the approach here. Enjoyable but, I suspect, too inconsequential to catch on.

ANITA HARRIS

Genesis (Columbia)

BEAUTY is only skin deep, they say — but the lovely Anita is the exception to the rule. For she is actually a very shrewd and dedicated artist, and she has been quick to assess the current impact of gospel rock. With her manager Mike Margolis, she wrote this bouncy number which is virtually a contemporary spiritual.

Anita handles it in rhythmic uplifting style, supported by a spirited gospel choir, who become so fervent in their outpourings you can almost visualise their fingertips stretching towards the sky!

I might add that it's also a catchy little tune with a commercial hook, and it might just sneak into the chart if the Radio 1 boys will give it a break.

GREYHOUND

Moon River (Trojan).

GREYHOUND quickly established their name with their recent chart plea for racial equality, but there's nothing profound about this lyric. In fact, it's sheer romanticism!

The song is, of course, Henry Mancini's evergreen Oscar winner with which we always associate Andy Williams and Danny Williams. as a single, and this revival certainly infuses a new lease of life into time-honoured material.

For as you might expect, it's a reggae styling — but reggae of the more polished and embroidered variety. The soloist is supported by close-harmony chanting, smooth brass, dancing strings and an overall feeling of sparkling fluffiness — as opposed to the stodginess that prevails in so many reggae routines. With plugs, could happen!

In with a chance

ANITA HARRIS: shrewd?

DELTONES

Chop Sticks (Green Door).

YES, you know this tune — it's that insistent little jingle you churn out time and time again when you're learning to play the piano.

A bit too boring and hackneyed to be made into a commercial record, you think? Well, some people may regard it so. But this, my friends, is nothing more nor less than a reggae treatment. And as insistence and repetition are the essence of reggae, the two blend together like fish and chips.

Strictly instrumental, it nags away until you're almost hypnotised. I've a feeling it might start gnawing at the door to the chart.

KEITH, AN OUTSIDER IN THE CONGREGATION

BRIAN KEITH, lead singer with Congregation, is no newcomer to the scene. He has enjoyed some success as a session vocalist, and was just one of the many eminent artists on the "Jesus Christ Superstar" album; he sings on the Lyons cake TV commercial; a few years ago he had a hit called "Everything I Am" when with Plastic Penny. So he had some reservations about recording with Congregation, who are for the main part an amateur choir.

But obviously he made the right decision, because "Softy Whispering I Love You" has shot up the chart, and looks like being a worldwide hit.

Keith told me this week how he came to be involved with the record. The story started last June with a phone call from producer John Burgess.

Says Keith: "John said 'I'm doing a thing and everything's finished, accept I want to put a lead voice over it.' He said he wanted a voice that was rough to go with the choir — and explained that it was just a straight choir, very sweet and innocent.

"The choir was too sweet, and he wanted a bit of roughness — and he told me 'that's where you come in'."

Keith's manager Roger Easterby had suggested Keith would be ideal for the part, so he went along and listened to the song.

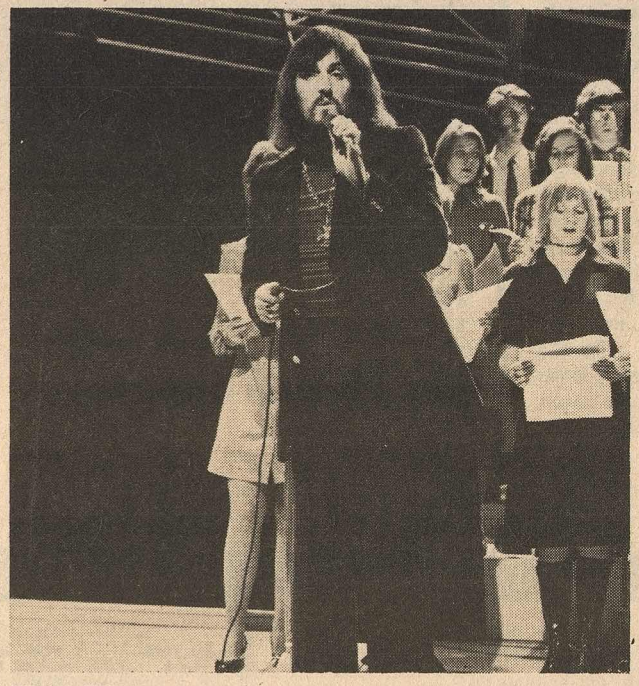
Continued Keith: "I said to John 'you must be joking', if it had been a gospel choir I could have seen the possibilities, but a straight amateur choir? I said 'What could I possibly do there?' He said 'Well I want you to do what you do, you've got a hairy voice,' and I said 'What? On top of that?' It's like putting Joe Cocker with the Mama and Tabernacle choir. Anyway I went along and did it."

Of the musical aspect, Keith elaborated: "Really I think Roger Greenaway originally did these backing tracks for a girl singer. And they're all in girls' keys really, which nine times out of 10 don't suit men.

"So I came along and I could sing the first choruses OK, but when I came to my second chorus I couldn't get up there. It was too high. So had to revert to raving, saying the words, sort of preaching them you know. And this worked out great because by then the choir were singing so high that what they were singing was inaudible. You couldn't hear the words — it was just a very high screechy sound.

"But this works out great because they're singing their bit, and I'm saying the words, or I'm shouting them, and it becomes obvious what they're singing. It was a bit of a fluke. I just did it on impulse, and that's how the record happened. I just did what I thought was right, and I adlibbed a lot.

"We tried it a couple of times, and eventually I got the song. But I had to learn the arrangements on the track — I didn't know how they were done. So I just worked out the arrangement and fell in with it, and worked a couple of things out in my head."



BRIAN KEITH: session singer

Though the sound created has grains of originality, which makes it different from so many mundane releases, Keith did not at first think it would be a success.

"I didn't think the combination was workable. I thought it was too ridiculous. I thought the whole idea was trying to catch two markets. It was trying to reach the mums and dads with one hand, and by using me it was trying to reach the heavy market. It was using two opposites and trying to make it gell.

"Basically I didn't think it would be a hit record — although I wouldn't have done it if I didn't think it had at least a chance . . . but it looks like it's going to go into the top three now. And it was the same with the Plastic Penny; history repeats itself."

What, then, has made this such a success? With a wry smile, he retorted: "Well, if I knew that I wouldn't be sitting here talking to you about it. I'd be out making more."

Then, more seriously: "Well, the timing of the release was very important. We did it in July and John deliberately held it back. I think it's right for the Christmas market.

"To be quite honest, I don't know if he could have released it before . . . he kept going back to the studios and he mixed it about 12 times. He remixed it to get the separation of the choir, and of Alan Parker's guitar; Alan is on there three times. On one track he plays along with the choir in unison, on another track he is playing down like a Duane Eddy bass sound — he's down two octaves from the first track. And on the third track he's playing fill-ins.

"So there was a lot to be put on. There was a massive choir, there was the orchestra, Alan Parker's bass, my voice. Really, there was a lot to get in line."

And even so, Keith does not feel the record was overproduced, because Burgess did have the problem of 120 individuals to sort out, many of them inexperienced in studio work.

Already plans are underway for recording a follow up in January. Then depending on the outcome of that, an album which would be in the shops by next Christmas.

The expense of putting this line-up on the road makes live appearances unlikely, though to date they have appeared on BBC TV's TOTP. But that was with a different choir to the one on the record — because the original one could not get time off from school.

As the audience must be able to associate with some part of this huge outfit, Alan Parker and Brian Keith have become the main figureheads.

Congregation should be worth watching. Their neo-classical style, while restricting them in many ways, has certainly made a great impact on the charts. Just maybe, John Burgess did succeed in reaching the two opposing audiences.

By TONY STEWART

ALBUMS EDITED BY ALLEN EVANS

SLY'S LATEST: MOST EXPENSIVE ROCK LP EVER!

SLY & THE FAMILY STONE: THERE'S A RIOT GOIN' ON. (Epic SEPC.64613. £2.15p.).

REPUTEDLY this is the most expensive album in the history of contemporary rock — 300,000 dollars in production costs—two years in the making. It sounds more like a budget for a motion picture than a record album.

It's a lot of bread in any nation's currency, but CBS recovered the amount when both both the album and its single, 'Family Affair,' escalated within days of release to the very top of all the American best-selling charts.

The result is not what you might think — Sylvester Stewart's Sgt. Pepper — but the other half of his Jekyll & Hyde personality. It's Sly Stone owning up.

The two years that span the production of this album vividly reflect the physical and mental turmoil of its mentor, who at times appears stoned almost to the point of near oblivion.

There's A Riot Goin' On stands as a remarkable album on many counts, but to debate all the tracks would be long and tedious. The effect upon the listener is stark, like being thrust into someone's drug induced fantasy. With hooded-eyed lethargy the music simply envelopes, holding one's undivided attention.

There's A Riot Goin' On reveals that cocaine and anything that can be sniffed, swallowed or popped has laid Sly Stone to waste. It's evident in the lyrics that he knows this — listen closely — yet he fights hard to combat it.

The amazing thing is that There's A Riot Goin' On — despite it all — is one of the best albums in quite some time. But the question looms like a dark shadow . . . is this the last? Has Sly Stone lost touch with reality — has his track record of non-appearances caused him to completely withdraw — will he have the energy to do it again?

Spaced Cowboy, for instance, includes such personal pointers as: "I Can't Say It More Than Once/'Cause I'm Thinking Twice As Fast." And another line indicates that "Everything I Like Is Nice/ That's Why I Have To Try It Twice." Indeed, the entire album is spiced with such bitter-sweet reflections. **RC.**

SLY, at organ on left, leading his six-piece FAMILY STONE group.

BIG STARS PLAYED ON DOCTOR'S ORDERS

DR. JOHN: THE SUN, MOON & HERBS (Atco Super 240016; £2.15)

SOMEHOW, when you've seen his makeup and flame torches dampened in a festive downpour, and you know that it's old Michael Philip and dear old Doris of Apple up there doing the vocal bits in that alleyway studio in Soho, the Dr.'s mystique doesn't seem to hold quite the same sway.

Here there's not, perhaps, quite the same disturbing, black magic feel of earlier albums — when the mysterious Dr John Creaux, dripping voodoo soul, first crawled out of his Southern swamp — but he's still a highly original and exciting performer.

Apart from one track, this set was recorded in London at Trident, and edited and remixed by **Tom Down** and **Albhy Galuten** in Florida.

At Trident, as many names as could fill the studio appear to have turned out: **Eric Clapton** (Slide guitar), **Victor Brox, Ken Terroade, Chris Mercer, Graham Bond, Bobby Whitlock, Bobby Keys, Jim Gordon, Jim Price, Fuzzy Samuels, The Memphis Horns** and a cast of thousands, plus **Mick Jagger, Doris Troy, Tami Lynn** and **P. P. Arnold** for a back-up choir!

A sort of head's World Cup Squad that, as past experience will tell, doesn't necessarily guarantee success. This does, though it's often hard to see how they all manage to get in on certan tracks, and the fact that the presence of Dr John overrides them all.

They're all the Dr's songs, laced with that insistent, repressed fire . . . . a simmering Black John The Conqueror, with snorting horns; Where Ya At Mule, reminicent of Lee Dorsey, Creaux Growling at a high pitched girl choir and Chris Mercer's sax filling in the breaks; and the typical Mac Renennack items Craney Crow and Pots On Fiyo, who I Got To Fall On, swamp rhythms and chant choruses. On the former, Dr John's vibes light up an evil percussion, and on the other Fuzzy Samuels pounds away on congas.

Zu Zu Mamour is a real headshrinker, built on a cookin' rhythm supplied by acoustic bass and two percussionists but really belonging to the Dr. and a superb Doris Troy, bouncing their vocals scintillatingly off each other. A fine album.

Other titles: Familiar Reality-Opening, Familiar Reality-Reprise. — RC.

Two sides of Tami

TAMI LYNN: LOVE IS HERE AND NOW YOU'RE GONE (Mojo 2916 007, £1.95)

Do You Remember Your First Love? asks **Tami Lynn** as she opens this record, which could be split into two parts. On one side, the connecting theme is a love affair, and through sincere, emotional vocals recalls the various stages. And in the main it is a beautiful, gentle offering, the songs split by a monologue, with a sharp change of tempo and mood on the final track.

Side two is a collection of good bouncy soul songs, including the hit, I'm Gonna Run Away From You, and the **Goffin-King** number, How Many Tears. But the main difference to be found between the two sides is with the voice of Tami. Side one shows the true beauty of it, then on the second it is lost almost in a fervent battle with the backing arrangements. Even so I found the album to be interesting and good. — **TS.**

IAN AND SYLVIA (CBS 64634; £2.29)

With **David Wilcox** on lead guitar with **Ian Tyson,** and with Ian's wife **Sylvia** duetting and soloing with Ian, this is a very good folk album. The Tysons are leading lights of the Canadian folk scene along with Gordon Lightfoot and others. The eleven tracks have many guests musicians featured and the album was a big seller in Canada, where the Tysons have an important TV show.

Sylvia is a strikingly beautiful girl and Ian is a handsome guy who dabbles in many fields, including films. The album was recorded in New York and Nashville, where CBS have plenty of facilities and in Toronto, where the couple live. Standout tracks are Some Kind Of Fool, Everybody Has To Say Goodbye, and More Often Than Not. Six of the numbers are Tyson compositions. — **AE.**

Southern Comfort's high standard

SOUTHERN COMFORT (Harvest SHVL 799; £2.40)

PURVEYORS of interesting guitar sounds, Southern Comfort keep up their high standard of self-composed music, which they play and sing with considerable appeal.

The group — **Mark Griffiths** (guitar, vocals, mandolin, organ harp and piano, plus five composing credits) **Carl Barnwell** (vocals, piano, guitars, plus six writing credits), **Gordon Huntley** (Pedal steel guitar and dobro), **Ray Duffy** (Drums), and **Andrew Leigh** (bass, vocals) — produce a heavy country sound with the steel twang predominant at times, sounding almost Hawaiian occasionally, as on Josephine's Biscuit.

Mogamba Devil's Canyon has a more rock-folk beat, while Cosmic Jug is a lively piece of country instrumental. I liked the low-down, traddy feeling to Lily Brown, with three of the boys having fun with the vocal. On the very next track, Russian River, there's a more sophisticated, almost jazz sound, while Ol' Rudd goes back to country and Harlem Girl is a slow, dirgy kind of song. More cheerful is Good Ol' 2-6-2, which jogs along behind a jerky vocal.

Altogether a happy, not so heavy sound from a band which varies its tunes without varying its high performance standards. — **AE.**

FAITH, FOLK AND FESTIVITY (Galliard, GAL 4016)

Fifteen good tracks with full-throated appeal, sung by soloist **Peter Smith** and the six piece group, the **Common Round.** They are heard together and singley, the whole album making good listening, with a religious tone to it which is inspiring. Lots of guitar music behind, plus tambourines, bass and maraccas. The Common Round comprises **Colin Hodgetts** (bass), **John Bailey** (guitar), **Sue Bailey** (organ), **Bob Burlington** (guitar), **Anne Burlington** (recorder, percussion), **Allen Cartwright** (guitar, banjo etc). Peter Smith, from Weybridge, plays piano, guitar and sings. He is a Methodist minister. — **AE.**

HARRY BECKETT: WARM SMILES (RCA SF8225, £2.29)

Harry Beckett is now known for a different approach to jazz, after becoming fully conversant with recording techniques as a studio man. His aim on this album was to present his own charts in a unique way, thus bringing the other musicians into equal prominence, resulting in as equal contribution as that of Beckett himself.

Certainly this is a successful experiment and valid, but not strictly original. Perhaps the avante-garde arrangement of the opening track, Harambee, will be slightly off putting, but the texture of the music varies extensively, from raving to relaxing on the five cuts. And the quartet, sometimes with the addition of two others, is competent, but not breath taking. — **TS.**

VARIOUS ARTISTES: BLESS 'EM ALL (Philips 638 2031, £1.25). Drink a few pints of Newcastle Brown, slip this disc on the gram, and it's a party time all over again, with a community choir here singing songs World 1 and 2, with an almost trad. jazz backing. All your old favourites — if you're that old-creating much jolification and knees-upping. **TS.**

SUPERB FRIDAY

FRIDAY BROWN: Friday Brown (Philips 6308 074 £2.15)

SUPERB! Practically every reviewer of Friday Brown's work refers to her as being under-rated. I myself have done so in the past, but never has the phrase had so much meaning as when I listened to this collection of songs.

She takes pop classics like Everybody's Talking, Once Upon A Summertime and Let It Be and, with the assistance of splendid **Johnny Franz** production, makes them sound completely fresh, giving each song a new meaning. There's a wistful sadness about the treatments and the album is only ideal for small hour listening if you're not alone.

Though I've always thought highly of Friday, I never before realised she could sing with such intensity and feeling.

FRIDAY BROWN: sensative

The two standout tracks, for me however, are her own compositions, Spaghetti Junction (about the motorway network of the North Lancs Road) and her back to childhood memories on Once I Was A Sailing Ship. They're performed with touching, child-like innocence and easily put her on a par with the Melanies and Carole Kings of this world. Certainly the best British contemporary girl singer we have. — **J.W.**

VARIOUS ARTISTES: JESUS CHRIST SUPERSTAR HIGHLIGHTS (Saga Pan 6309; 99p). A selection of eleven tracks from the **Rice-Webber** rock opera which has now taken the world by storm. But this is not a particularly good second best to the MCA double album. The production is not inspiring, though I can find little to fault the musicianship and vocals — which leads me to the conclusion of a rather mundane and unemotional interpretation.

MARMALADE

"-For the Marmalade, who played a beautiful set which would have knocked a lot of trendier 'image groups' flat on their arses-"

John Peel– BBC "In Concert" December 14th 1971

ARE YOU STILL FOLLOWING IMAGES AND TRENDY CONVENTIONS – OR ARE YOU WILLING TO GIVE THE MARMALADE L.P. A LISTEN?

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Hillbilly Kinks ride again — in the U.S.

AMERICA is a very important place just now to the Kinks, who are enjoying a run of success in that country akin to the fan mania that surrounded them here at the height of their career. Even if they tried, it seems they could not put a foot wrong, though several critics don't see it that way.

The Kinks were just a name to most Americans until early this year when they went over and showed 'em just where it's at. Since then they have made a number of return appearances and are to go again next year.

Just how this uplift came about was explained to me by Dave Davies at his local in Highgate, London, after a lengthy photo session. All the Kinks were there making merry and the interview was a little slow to start due to the jollity.

When we finally got under way, Dave told me: "All of a sudden, people wanted to see groups like the Zombies and us and when we went over there was a lot of interest in the group. We didn't get a very good reaction from some of the critics, though, because they couldn't understand why we messed about on stage.

"The thing is, we take music seriously, but what's the point of going on stage and just standing there? We joke and have a laugh and they couldn't see why we did it. But later they began to come round."

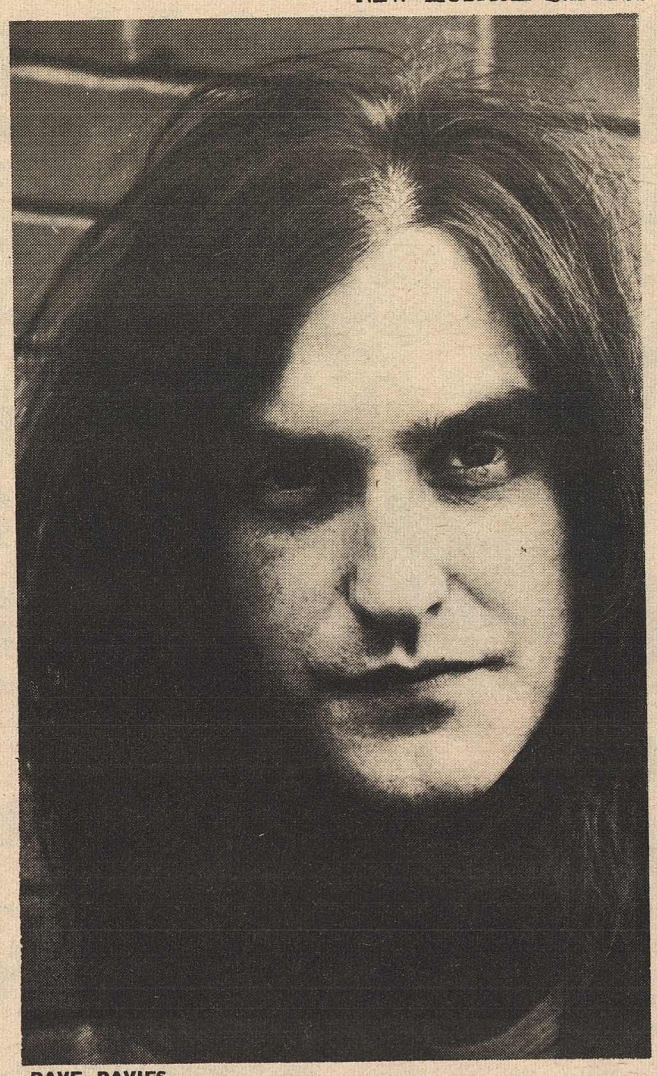
He calmed down sufficiently to turn back to me and add: "What we usually do in America are short tours of about four weeks. We base ourselves in New York and work out to places from there so that gradually we're reaching most places."

Dave likes American audiences and American venues. He finds that in Britain there just aren't enough of the right places to play.

"We do a few universities here, but where else is there?" he asked. "There's the Albert Hall and places, but in most of them the acoustics are so bad they're just not worth playing. We've done a lot of big halls in the past few years but they're just not good enough."

I asked Dave about the strength of the bands' following in Britain.

"We get written off once a year then we come up with a hit and everyone starts wanting to know again," he commented. "If we put a record out and it's not a hit people start writing things like 'Are The Kinks Finished?' Then we get back in the charts and they change their minds until we start falling off a bit. 'Lola' was the last time that happened — they were all quietly thinking we'd had it until that came out."



DAVE DAVIES

By RICHARD GREEN

Records are obviously of great importance to the Kinks and with a new album titled "Muswell Hillbillies" out, I wondered how they felt about making albums and seeing them through.

"I think we'll do better now that we've signed with RCA. We left Kinney because they have so many groups doing the same thing as us that they just couldn't spend as much time on us as we wanted," Dave explained.

"RCA haven't anyone else like us and we'll do well there. I had to say that, didn't I? But really we enjoy making albums and we always do our best to make them as strong as possible. We think they're more important to us than singles anyway.

"All those cheap albums that Pye put out don't do us any good. The new one is the kind of thing we want people to hear."

LETTER FROM LENNON

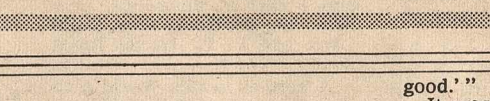
Dear N.M.E. ,

If Chris Van Nose is referring to John and Yoko's 'Live Jam' album, it was never intended to go out until January. This kind of dirt doesn't do any of us any good, least of all Paul and I.

I suppose the story is based on the Happy Xmas (War is Over) single, which nearly didn't come out in the U.S.A. too. (As you know Northern Songs prevented its release in Britain).

If your groupie from L.A. thinks I'm trying to steal a march on Paul with a live album (recorded in Lyceum Ballroom 1969 and Fillmore East with Frank Zappa 1971, and possibly part of John Sinclair benefit Concert)(10th Dec '71.) she must be dafter than I thought! - anyway, this is a John and Yoko album to boot! As for the Dylan and God and Buddha rumors, we'll see about that one.....

Puzzled,



John and Yoko

P.S. By the way, E.M.I./ Capitol are trying to prevent anything recorded by John and Yoko coming out unless we admit it's a Beatle record - ie. low royalty. (They only decided this after "Imagine."!!

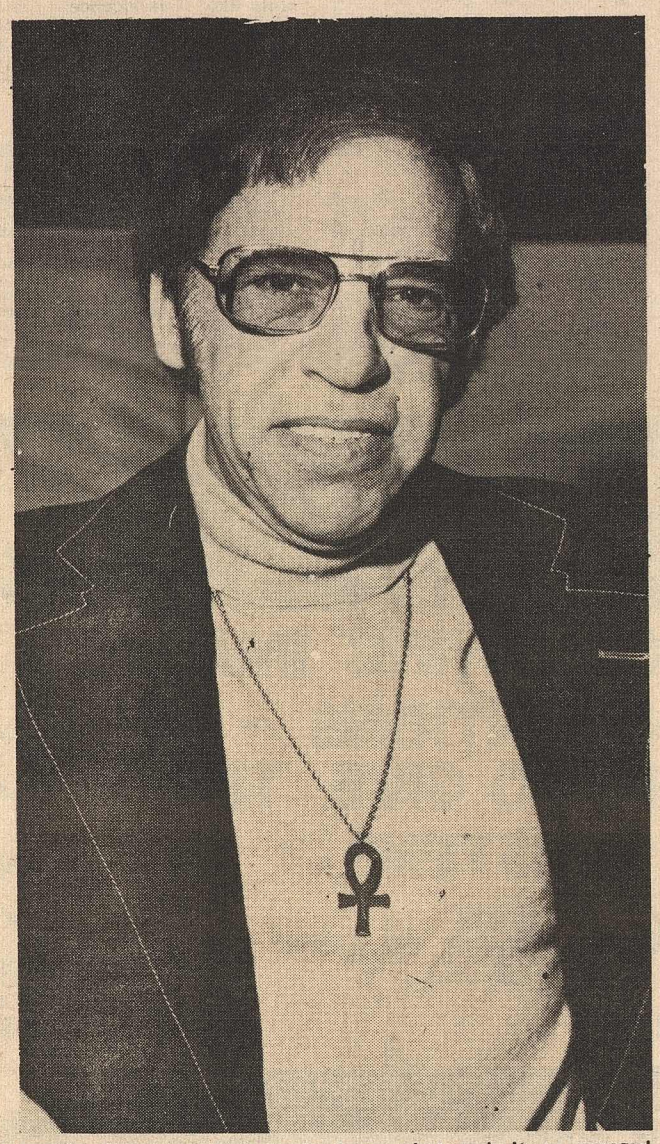
WHAT CHRIS VAN NESS SAID (FROM NME, DEC 11)

FROM the John-and-Paul-are-at-it-again department: With Paul and Linda McCartney's "Wings" album due to be released here sometime in the next two weeks, John Lennon is doing some screaming at Apple/EMI to the effect that that company had better get his new album out before the end of the year or else.

John's new album is finished; but the record company refuses to release it because a release at this time would effectively destroy the actives sales on Lennon's "Imagine" album. But John doesn't want Paul to steal a march on him.

● **REGARDING John's postscript, NME understands that it is not much EMI's refusal to issue his recordings as the company's inability to do so. This is because of a copyright dispute between Northern Songs and Ono Music, whereby the former is refusing to allow songs jointly composed by John and Yoko to be published or released here. John's royalties (along with those of the other Beatles) have to be paid into a pool at Northern Songs, and that company refuses to acknowledge that Yoko is entitled to a share of the kitty. Commented Lennon's business manager Allen Klein: "John and Yoko were quite prepared to allow their Christmas single to be issued in Britain, and for the royalties to go into court, leaving the eventual distribution to the judge. But this compromise was not acceptable."**

ROCK MUSIC AND THE 'RICH' MAN



BUDDY RICH: "I don't really know what rock is as opposed to jazz . . ."

UNDOUBTEDLY Buddy Rich is one of the most confident and self-assured jazz musicians, and also one of the most honest. On stage he controls his band determinedly, a facial gesture to indicate satisfaction or displeasure. He first formed his own band in 1947, and that was a failure, resulting in a series of smaller outfits as well as a dozen tours with Jazz At The Philharmonic. He was the driving force in the Harry James band for two years "but there was no adventure to the band," he says.

In 1966 he formed his present band, which personnel-wise has now almost completely changed. But it has kept the same successful format, and survived for five years — despite being given only a six-month life by many people at the outset.

Recently the Buddy Rich Band was at Ronnie Scott's club, in London recording live with the probability of producing a double set, with new charts written by the band's writer John La Barbara.

Lying in bed suffering from a heavy cold, Rich talked of the live album, the appeal of his band and the British rock scene. "Until about a year ago," he said, "most of our albums were recorded live in various places in the States, and I find there is a better feeling in the band when there's an audience. In the studio you have the tendency to be a little too relaxed about things and you make more mistakes, because you always know that you can do it again.

"When you're performing in front of an audience it's actually a performance, and so you're trying to play your best all the time. And there's a reaction from an audience so that you know what you're doing is right, and if it's wrong you also know because the reaction is less.

"Ronnie's is a good jazz club. You get a good audience there, and they seem to understand what we're doing."

Perfection

Besides the rigid control Rich keeps over his musicians — "I like perfection and I have very little tolerance for stupidity. We're playing music, and music should be fun — but it shouldn't be chaos. So I'm a disciplinarian in that area."

Rich continued: "I try to keep the band as contemporary as possible, without becoming so terribly avante-garde that nobody knows what we're doing. We try not to get too far ahead of an audience, and we try not to have a band that would play the kinda music boring to the musicians. We have a happy medium and play some good things.

"Well, you know the band — it's a contemporary band, and it's smart enough for any of the young people to come and hear, and it satisfies them."

But he is also aware of his own strong personality, and the contemporary relevance which he amplifies, probably keeping in vogue with current trends.

"I can relate to the young people," he told me, "and they can relate to me. What we are doing is to try and keep an art form alive and by keeping it alive we try to inject new blood. It's the same with a cat who's dying, and you try to save him by injecting something into him to keep him alive.

"And I think new music and young people playing that music keeps it alive, and therefore the young audience can relate to the people on the bandstand.

"You look at my guys. The average age of the band is 24. So if a cat who's 24 years old comes in, he looks up there and sees someone who could be himself sitting on the bandstand. There's a great rapport that way.

"I don't believe in the old things; I don't believe in nostalgia, I don't believe in nostalgia in music. I want to see present day contemporary things. And I feel I'm a pretty good judge of what's hip. And I think it's been borne out that I'm on the right track because of the success of the band."

As well as injecting new blood into the band, he also comes up with new, highly original scores. The Rich repertoire now consists of 152 numbers, with a fair splattering of well-known pieces such as "West Side Story," "Norwegian Wood," and "Theme From Love Story."

"New material always helps," he continued. "Like when you heard the band last year, you said you were knocked out. But you wouldn't have been as knocked out this time if we had played the same things, right? Well you've heard the band this time, and you say you WERE knocked out. Well, obviously the change in the musical form was enough to knock you out a second time. If I come back here next year there will still be new things to knock you out again.

"But there'll always be certain standard things in the band that must be played, because those are the things that made us popular in the beginning."

Rich is not naive or conceited enough to believe that the only reasons for his success are his own unique drumming ability and the band's young appeal. Lately Count Basie and the Glenn Miller Band, under the direction of Buddy De Franco, have toured here, and what the Rich band has achieved ties in with these.

Interest

Said Rich: "I think what's happening is there's a bigger interest today in big bands than any time in the past 20 years. So it may be that all the young people who are discovering big bands today for the first time will still be big fans of big bands in 10 years time. It takes the people playing to keep the band alive — any band, Woody Herman, Basie, or whoever it may be.

"It's the new generation being introduced to some music. They grew up with the rock thing, and all of a sudden this is a new form, and they've discovered it and said 'hey, this is pretty good.'"

It was last year that Rich's candidness resulted in a great deal of controversy when he came out against Ginger Baker. Having met the man, I do not believe this clash stemmed from bitchiness, but more from an interest in music in general. He believes that Britain has finer jazz than rock musicians, and does not go along with the suggestion by an eminent British musician that rock is the jazz of today.

"To begin with," he said, "I think it's a kinda dumb thing to label music. I don't really know what rock is as opposed to jazz. I don't know what the blues is as opposed to rhythm and blues. And I think the musicians themselves, the young musicians, should stop trying to segregate themselves.

"As soon as they start realising that — when they grow up a little bit and stop acting like stupid teenagers — they'll realise there's only one form of music, man, and it's either jazz of popular."

Expanding on that point, he continued: "Popular music doesn't mean to me what it means to you. When you say 'pop music,' you immediately associate it with rock. Popular music means that it appeals to an overall audience. It can be either good music or bad music.

"And for this cat to say the rock today is the jazz thing . . . all you have to do is go back and listen to the records of 35, 40 years ago, of the old New Orleans type of jazz, and that was jazz, and it certainly wasn't rock.

"So rock is not jazz today; rock is not jazz today or yesterday, or tomorrow, or whenever. It's just good music or it's just bad music, depending on who's playing it."

TONY STEWART

INTERVIEW

By ROY CARR

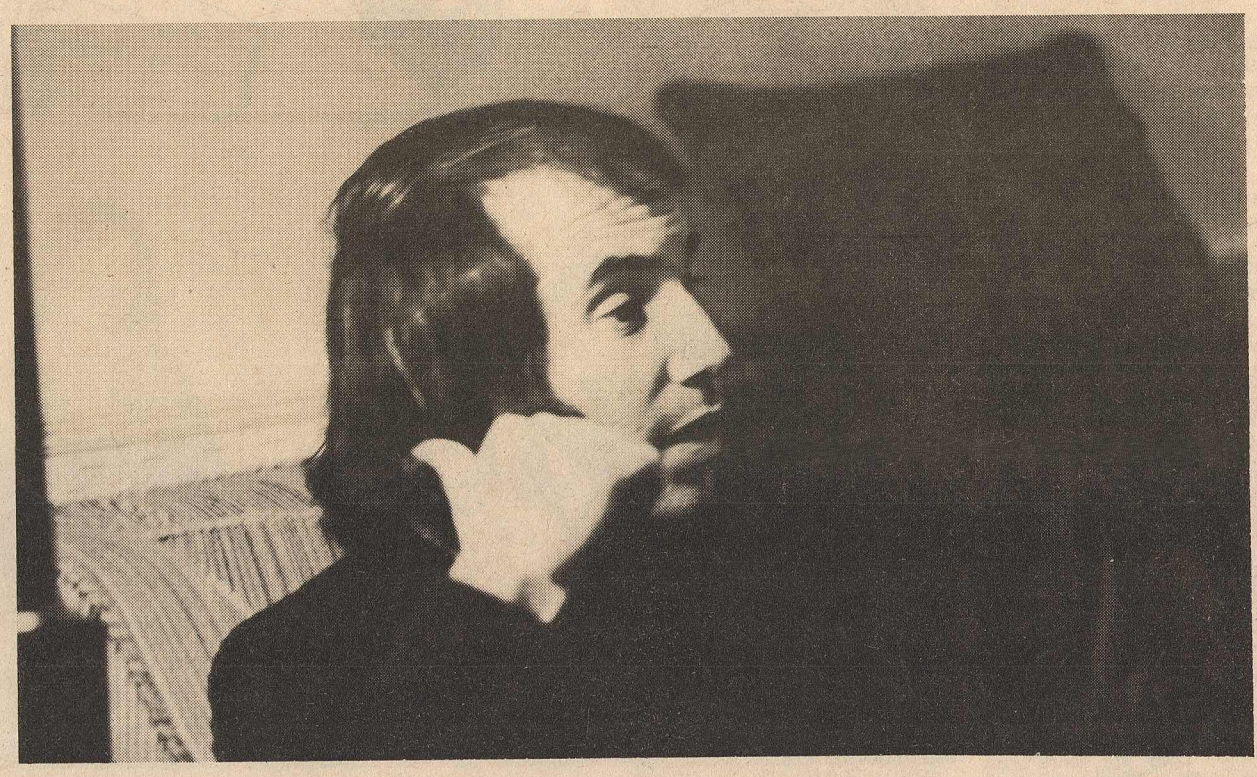
THE PAUL SIMON

FOR the second time in his life Paul Simon stands alone. However, his name on a solo album amounts to much more now than when his "Songbook" album limped almost totally ignored onto the market some years ago.

Though he was the songwriting half of the incredibly successful Simon & Garfunkel partnership, Paul Simon — soloist — is now in the same position experienced by Lennon, McCartney or any other active limb of a creative body which has been amputated.

Simon is aware — though not unduly concerned — that people will undoubtedly make critical comparisons between the songs on the new album and those that he sang with Artie Garfunkel.

Continuing last week's article, Simon speaks about his recording activities, past and present, Dylan, bootlegs and songwriting.



"I don't think my writing has altered with my life style, but I'm older now and more experienced"

CARR: On the Simon and Garfunkel albums there's always been intricate yet unobtrusive orchestral and group backings. Yet you've always chosen to undertake live appearances with just the two voices, your guitar and the occasional extra musician in support. What was your motive for this?

SIMON: At one point, we did use some back-up musicians, but most of the time we didn't because it seemed to make things better just using the two of us.

First of all, we'd require a lot of time and rehearsal. The guys we used on the records we couldn't take on the road because they were all very busy session men. If you said to guys like Larry or Hal, would you come out, they'd do it as a favour. But if you said we're going on the road for three months they'd decline.

They've got families, their work and besides it seemed to work with just the two voices and the one guitar. There was something about it, the fact that it was reduced to such a small trio band ... two voices and a guitar that worked.

So simple

Those numbers that didn't work, we didn't do, so I don't think that you felt it, by not doing things that couldn't be sustained within this simple context. If we had then I'm sure you would have felt it ... but we didn't. Until "Bridge" came along everything was easy to do that way.

It's so simple to go and perform that way. Sound problems were pretty much eliminated, even at the Royal Albert Hall — which acoustically is supposed to be terrible — was, for us, just great.

CARR: So there isn't a chance that you might suffer from the same predicament as Dylan, whereby a flood of unheard material is made available in bootleg form. I know there's one album called "Chez" which is supposed to feature both you and Artie singing and talking in a room.

SIMON: I haven't heard that one, but there's a lot of Dylan stuff about and there's a lot of Simon and Garfunkel bootlegs of concerts.

Re-sell

But the most flagrant bootlegging that's being done, doesn't revolve around unreleased material, it's done by those people who take the album and copy it, then resell it on tape cassettes and cartridges.

These bootleggers make their money by selling it to the record dealers for much less than the actual record companies. That's where the big bootleg market is ... it's so much bigger than the bootlegging of discs. I mean there's a Simon and Garfunkel Greatest Hits tape that's a best seller.

You can't con people into believing that somebody really bad is dripping with talent. An artist wants to be good ... he wants to please and finally succeed. If you're around long enough then you don't believe in everything that everyone tells you.

CARR: Is that hunger and that determination to succeed still as strong today as when you and Artie were working the folk club circuit?

SIMON: Well, the people that surround me, like my wife and everybody else, are always saying, "That's not as good as that one," or "Why not change that line in that song."

CARR: You have this reputation of being very meticulous when working in the recording studio to the point of continually striving for complete perfection. In fact, Duck Dunn recently told me that when he recorded with you for the new album, that you'd lay down a take — everyone would like it — but that you would insist on redoing it over and over again until you were satisfied that you had captured a certain mood.

SIMON: (smiles as he remembers the event). Well, I used Duck on bass and I used Jim Keltner on drums. We just came into San Francisco and started to work on one song which actually was never finished.

I was looking for something, but I wasn't quite sure what I was looking for. They're both really fine musicians and I probably drove them crazy. I didn't really say anything, I kinda wanted to see what would come and it didn't upset me in the least, because I was so used to working that way. I had plenty of time and I was just sorta formulating my ideas.

CARR: Duck's opinion was that as far as he was concerned, you didn't need any other musicians, just your guitar for support.

Nice Thing

SIMON: That's a very nice thing for him to say. The track I was doing with him, I eventually completed with electric piano and organ played by Larry Knechtel ... he's the guy who played on "Bridge Over Troubled Water" and Joe Osborne, the bass player who was also on that record.

The rest of the line-up was Hal Blaine the drummer and myself on guitar, and I feel that particular song came out a lot better than if I had just played it with guitar.

It just took time to evolve, that's all, you see at that time it just didn't have it. I'm not so much that meticulous about these things, it's just that I'm waiting for something to happen. It can happen one way and I don't want that, but I just don't want to do it that way, because that's not the way I hear the song.

CARR: Talking about "The Boxer," there have been many conflicting theories as to the identity of the Boxer, some say its autobiographical, others Dylan. Then when Dylan recorded it, it was almost like a confirmation. Can you clarify this?

SIMON: I would say it's autobiographical ... although it sure surprised me. When we recorded it, someone said to me, "Hey, that song's about you," and I said, "No, it's not about me, it's about this guy who ..." and as I'm saying it, I thought, "Hey, what am I saying, this song is about me and I'm not even admitting it." One thing is certain, I've never written anything about Dylan and I don't know of his personal life.

CARR: Do you like Dylan's interpretation of your song?

SIMON: Well, first of all, I'll tell you how it came about. I was in the studio and Bob Johnston came upstairs and said, "Dylan's downstairs, do you want to come down and say Hello," and I said, "Sure just as soon as I get a chance," which I did.

Then they played "The Boxer" for me, which Dylan had just recorded. It was at a time when he was recording a lot of other peoples material for his "Self Portrait" album.

About his version ... I don't know, it's hard to say, you see I identify very strongly with that song. Yes, I suppose it's OK but I like the Simon and Garfunkel version ... I was very pleased with that. It's one of my favourites of all the Simon and Garfunkel records. It's a very personal song and it's hard to imagine any other interpretation.

It was fine ... it was original. Like anything Dylan does, it has its own thing. He did it differently and I didn't think anyone could do that. Dylan's version makes me smile.

When Aretha came along and then Stevie Wonder did it, they both did it in a way that was very natural for the song and they made it for me ... I love it.

No time

There are those people who haven't made good attempts simply because they haven't got the goods to do a good job on anything or because they didn't have enough time.

I mean, there are more bad records than good records and so you expect that the majority of covers won't be good, but you're pleased when somebody takes the care and the time to do it well.

CARR: What have been your opinions of the countless cover versions recorded of your songs. Do they please you?

SIMON: Aretha Franklin's version of "Bridge Over Troubled Water" was fine. There's been a lot of good versions of that song ... in fact I've just heard a good one by Roberta Flack.

There are quite a number of cover versions which took the song into another direction than what we did. They are natural directions, because that song was a gospel-type song — it wasn't a gospel song — it had a gospel feel to it and therefore lent itself very well vocally as well as musically to that kind of arrangement.

Artie is not a gospel singer or a soul singer and Simon and Garfunkel never in a black voice, because that's not our voice. Artie made an attempt to sing it sang that song I think, very soulfully. Not black soul, he sang it from his heart and it sounded real.

CARR: You haven't appeared in public for nearly two years. Just how important is a live audience to you?

SIMON: I like it. But there was a time when I wasn't so much bored with performing but bored with what I was doing. You know, singing the required Simon and Garfunkel hits which realistically speaking you had to do. That's why people came to see you.

I mean we just couldn't say, "I can't sing Bridge Over Troubled Water" again, because we've sung it so many times People want to hear it, and if you're going out on a stage then you've got to do it.

CARR: When you re-listen to your very earliest material do you feel some embarrassment like some artists admit to?

SIMON: Well, maybe a mild embarrassment. Really it's not just like looking at a picture of yourself in 1959 when everybody had short hair. You look at the picture and you see that the styles are so old-fashioned and you wish that you had been ahead of everyone else and had long hair in 1959. But you didn't.

CARR: Do you in fact play all your earlier albums?

SIMON: No. Well, very seldom.

CARR: When you do, is your personal opinion that a particular album was good at that time?

SIMON: I don't have too much perspective on those albums because some of them were big hits which tends to colour how I look at them. I tend to think that probably that was good because it was such a big hit, and then when I hear it the thing clouds ... I just don't know. I don't spend too much time thinking or worrying about what I did in 1967.

Favourites

CARR: Of all the material that you have written, which is your personal favourite?

SIMON: Well, most of my favourites are on the new album. It's not because that they are the best, but probably because they are the very latest and I haven't as yet had too much of a chance to get used to them.

CARR: Your earlier work reflected the hardships that you were enduring in both this country and America. Since achieving and enjoying success ... well, you do enjoy success, don't you? (Simon smiles and nods). Do you find that in any way your present life-style has affected your writing?

SIMON: I think that the main thing that has altered my writing is the fact that I know a little more about how to write. I don't think it has too much to do with my life-style. It might have to do with the subject matter or the musicality of it.

The way of using lyrics is something that you just learn from experience and study ... I don't think it's a question of life-style. I'm older too and I don't see things in the same way.

CARR: Do you employ any special method for songwriting?

SIMON: I do have a method of writing but I don't know exactly how to verbalise this. For one thing, I don't have a schedule. I have periods of productivity, it's cyclical. I can't say exactly how it happens, but I just sit at the guitar and one minute nothing happens and the minute later as I'm thinking something happens musically.

Evolves

I play it and think about it. If it appeals to me I attach a phrase to it and some of those musical ideas evolve into songs and others go nowhere ... I lose interest in it or I don't. That's how I write. I never set out with the intention that I'm going to write this now or for that matter that I have to write.

CARR: In the past you have collaborated with ex-Seeker Bruce Woodley. Have you written songs with any other writers recently?

SIMON: Well yes. "El Condor Pasa" ... I only wrote the lyrics, the melody, which is traditional was one that I learned from the group Les Cincos, so it's a collaboration between my lyrics and their melody. On the new album, there's an instrumental on which I collaborated with jazz violinist Stephane Grappelly.

CARR: You have also been studying the classical guitar. Will this influence show on the new album?

Learning

SIMON: There's no classical guitar on the new album, but I wouldn't separate my own personal tastes from what I will be doing in the future. Again, that's not to say that I'll be playing classical guitar only. I like it, for it teaches me a lot about music ... I love the sound of the instrument. Anyway, I never learned how to play the electric guitar. I can sit and read the music and I don't have to think what I have to make up here or there. It's great music and I love it.

CARR: Is there any particular person that you would like to write material for?

SIMON: Artie Garfunkel. I think that if I can rouse him up out of his world of Connecticut he might.

I don't see why not — he should — what I mean is, he could make a good album. He needn't if he didn't want to. He hasn't got anything to prove to anybody.

All I know is that Artie likes to sing and record. He doesn't write so he has a problem of finding material, but there's enough good material around.

CARR: During your very early career around the London folk clubs, did you for one moment envisage the success that you eventually achieved?

SIMON: No, of course not.

ROY CARR LOOKS BACK AT THE GOLDEN ERA

TODAY, a rather shabby premises located on Union Street in Memphis Tennessee stands shuttered and empty. Number 706 gives little indication that this building was the holy sepulchre of rock 'n' roll music.

Sam C. Phillips' legendary Sun studios, which during the early 'fifties employed the most advanced recording techniques, were entirely responsible for creating the most original yet never successfully-emulated sounds in the entire history of contemporary pop music.

A sound, which apart from turning a young Memphis truck driver named Elvis Presley into the greatest entertainer of all-time, nurtured the equally distinctive talents of such artists as Jerry Lee Lewis, Johnny Cash, Carl Perkins and Roy Orbison. And to a much lesser degree Charlie Rich, Bill Justis, Charlie Feathers and Billy Lee Riley.

Having devoted the last couple of weeks to thoroughly re-investigating all the Sun material now being re-released through the auspices of Philips Records and the ten Presley cuts strewn over various RCA albums, I can honestly admit to being completely astounded.

It's still amazingly evident—that raw freshness of sound which, coupled to the numerous vigorous performances far outstrips the many contemporary artists who, despite the over-sophisticated techniques at their disposal, fail to recapture the original essence when attempting to revisit the roots.

Sam C. Phillips inaugurated Sun in 1950, primarily to record local negro R and B artists, which he later tape-leased to such labels as Modern, RPM and Chess. It wasn't until three years later that he launched his own Sun label, together with its own logo.

It has been chronicled a million-fold how Phillips came to discover and subsequently record Presley, save to say that when Phillips released two singles by the Hillbilly Cat in July 1954. "That's All Right" /"Blue Moon Of Kentucky" (Sun 209) and "I Don't Care If The Sun Don't Shine"/"Good Rockin' Tonight" (Sun 210), he instigated the biggest youth revolution in music.

Then, with the subsequent releases of "Milk Cow Blues"/"You're A Heartbreaker" (Sun 215); "I'm Left, You're Right, She's Gone"/"Baby Let's Play House" (Sun 217); and "Mystery Train"/"I Forgot To Remember To Forget" (Sun 223), Presley, a great admirer of Arthur "Big Boy" Crudup and Big Bill Broonzy, became the first white artist to successfully interpret the blues with complete commercial acceptance.

Memphis was red-neck territory, and though black music was widely heard in clubs and on the radio, racial prejudice prevented the young white kids who had a natural feel for this music from openly reacting to its blatant sensual feel. Presley helped breach the barrier, with the result that the kids went along to scream at Chuck Berry, Bo Diddley, Little Richard and Fats Domino with the same fervour.

The 10 Sun Presley sides — which today in original mint condition change hands for between £75-£100 — constitute the greatest and most influential legacy recorded by any one artist.

With remarkable yet unobtrusive support from Scotty Moore on guitar, the late Bill Black on double bass and later drummer D. J. Fontana, these sides reveal the first conscious fusion of two parallel American musical forms — white country and western and black city and country blues.

Today, 18 years after their conception, they've retained all the naive vitality which both shocked and revolutionised a generation. It's worth noting that each of these five singles coupled a rocking blues song with a beaty country and western cut, with the result that following the initial successes of Lee Lewis, Perkins et al, Phillips never again recorded another negro performer.

Though it still can't be officially confirmed, when RCA bought these 10 tracks and the Presley contract for 35,000 dollars they gained access to a cache of still unreleased tapes, which rumour has it comprises the following titles: "Tennessee Saturday Night," "Without Love," "Gone," "Uncle Penn," "Give Me More And More Of Your Kisses," "Oakie Boogie," "Blue Guitar," "That's The Stuff You Gotta Watch," "Always Late," "Mean Heart Blues," "Night Train to Memphis." and "My Baby's Gone" (a track which recently appeared on a Presley bootleg, "I Wanna Be A Rock n' Roll Star").

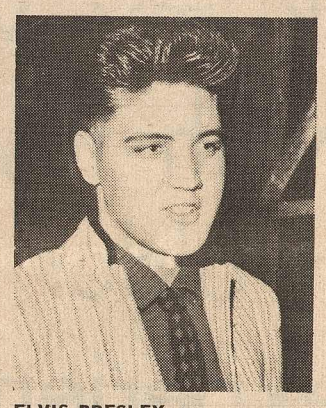
Also gathering dust in the vaults are the four tracks Presley cut by way of a birthday present to his mother. They are "My Happiness," "That's When Your Heartbreaks Begin," "I'll Never Stand In Your Way," and "Casual Love Affair."

And that's not all. The tapes of the legendary "Million Dollar Quartet", with Presley on vocal and piano supported by Lewis, Cash and Perkins have somehow found their way on to the market in the form of a bootleg release. Mainly a gospel session, it features these four all-time greats singing such standards as "Peace In The Valley", "That Old Rugged Cross", "I Won't Have To Cross The Jordan Alone", "Island Of Golden Dreams" and "Blue Golden Dreams", and "Blueberry Hill" to quote just five.

Having established a reputation through his association with Presley, Sam Phillips then went about his goal of emulating this success with his other artists. To a degree he succeeded, though many of his more country-orientated contractees failed to adapt themselves to this up-tempo boogie format.

Those who did — Jerry Lee Lewis, Carl Perkins, Roy Orbison, and Charlie Feathers — achieved and retained their popularity. The one notable successful exception was Johnny Cash, a country singer who escalated to his current stature without deviating from his original concept.

The Million Dollar Quartet (and friend). From left: Jerry Lee Lewis, Carl Perkins, Elvis Presley, and Johnny Cash.



ELVIS PRESLEY

ROY ORBISON

JOHNNY CASH

CARL PERKINS (left): his career was stunted by a car crash

Lee Lewis

PRESLEY MAY have been the Guv'nor — the pelvic sex symbol of the new youth movement — but Jerry Lee Lewis was, and when the spirit moves him, still is, the wildest white rock performer of them all.

Presley, almost tongue-in-cheek, intimated his brooding sexuality with innuendos, bumps and grinds, but Jerry Lee with animalistic blatancy laid it on the line with the unsubtle panache of a horney n' hooded-eyed hero of a Tennessee Williams' play.

Lewis inferred that he was a womaniser and it came through in his music. Virtually raping the keyboard he whooped out "Whole Lotta Shakin' Going On," "Great Balls Of Fire," "Breathless," "Mean Woman Blues," "High School Confidential," "What'd I Say," "Good Golly Miss Molly" and the explicit "Big Legged Woman" (which for its time was quite daring for a white artist to perform) with a vitality that even Presley couldn't match, interjecting the verses and his incredible pumping and rolling piano licks with "you-know-and-I-know" chortles, chuckles and foxy laughs.

Such is the artistry of Jerry Lee Lewis that he is the only artist who can take one of his cohorts songs — stick close to the original — yet make it exciting and totally acceptable without resorting to comparisons. This virtue is more than evident on such cuts as Chuck Berry's "Sweet Little Sixteen," "— — —" "Johnnie B. Goode" and "Little Queenie"; Fats Domino's "Hello Josephine"; Little Richard's "Good Golly Miss Molly" and such Hank Williams' classics as "Your Cheatin' Heart" and "You Win Again."

Perhaps one of the finest Lewis album releases of '71 is a collection entitled, "Monsters," which contains a number of hitherto unreleased cuts, most notable being "Don't Be Cruel," "Pink Pedal Pushers," "Matchbox," "Be Bop A Lula," "Jailhouse Rock," "Drinking Wine Spo-Dee-O-Dee," "Honey Hush" and "Singing The Blues."

Despite his repertoire of rock standards, Lewis — a most arrogant and egotistical entertainer — is emphatic that he was and has always been a country artist. A statement which will clarify any doubts as to why he has now almost totally given over his talents to performing in this area of music.

JERRY LEE LEWIS: "animalistic blatance"

DISCOGRAPHY

JERRY LEE LEWIS ALBUMS WORTH INVESTIGATING: Original Golden Hits — Vol. 1 (Sun. 6467.002); Original Golden Hits — Vol. 2 (Sun. 6467.008); The Golden Cream Of The Country (Sun. 6467. 011); A Taste Of Country (Sun. 6467.015); Rockin' Rhythm And Blues (Sun. 6467. 017); Monsters (Sun. 6467. 019).

Carl Perkins

IT was only after he sold Presley's contract to RCA that Phillips realised that he was for the time, left without an artist of the same potential.

His most obvious choice as a replacement was Presley's close friend Carl Perkins, a skinny singer-guitarist who wasn't unlike the Hillbilly Cat in delivery but unfortunately not in the looks department.

For the duration of his stay with Sun, Perkins was to epitomise the company's classic sound as he whooped n' bopped through "Movie Magg," "Glad All Over," "Honey Don't," "Boppin' The Blues," "Matchbox," "Dixie Fired" and the immortal clarion call. "Blue Suede Shoes."

Raw, primitive and aggressive, Perkins laid down a distinctive vocal and guitar style which was to be emulated by those who followed in the time-honoured tradition of Sun. Had it not been for an automobile accident on March 22, 1956, when he was due to appear on the Ed Sullivan Show — a crash which was to take the life of his brother and delay Carl's career — Perkins may have elaborated upon his initial success.

When listening to his records, one can hear to great advantage the formative experiments with such studio effects as flutter echo, compression of sound, reverb, etc which when applied to the vocals gave them that remarkable jagged edge.

Much revered by his cohorts, Perkins can also be heard playing lead guitar on Roy Orbison's "Ooby-Dooby" and Billy Lee Riley's "Red Hot," while on his own version of "Matchbox" he splits leads with Lewis at the piano.

DISCOGRAPHY

Original Golden Hits (Sun 6467 004); Blue Suede Shoes (Sun 6467 009).

Roy Orbison

AS FAR as we know, the 11 tracks collated on "The Original Sound" album constitute the sum total of Roy Orbison's short stay with the Memphis label.

Though in this era, Orbison is regarded primarily as a dramatic balladeer, this album reflects that he could tear off a beaty rock song. He may not have had the urgency of his stable mates — his voice sounding light and thin — but "Ooby-Dooby" and "Rockhouse," complete with the Sun house-band, stand as fine examples of what both this artist and the musicians were capable of achieving.

With his subsequent move to Monument and his success with such million-sellers as "Only The Lonely," "Runnin' Scared," and "It's Over," delivered in emasculating falsetto, his ability as a rocker was smoothed over. Probably there are very few people who realise that it is in fact Orbison who plays guitar on Jerry Lee's mighty rock anthem "Whole Lotta Shakin' Going On."

DISCOGRAPHY

The Original Sound (Sun 6467 005).

Johnny Cash

ONE OF the company's most prolific recording artists, Johnny Cash was to remain the only hit-maker who didn't adopt the characteristic boogie Sun sound. In doing so, Cash in his own right emulated and maintained the same kind of stature which escaled Presley to the very pinnacle of acclaim.

It's futile and unnecessary to compare the two talents — Presley is Presley, Cash, a parallel legend in his own lifetime.

Flanked by the Tennessee Two (Marshall Grant and Luther Parks), Cash delivered most of his stories-in-song to an accompanying straight two-in-a-bar "chunk-a-chunk" beat. Performing for the most part self-penned material, he reflected the traditional themes of the old-west, country-boy-in-the-big-city narratives, and the compulsory permutations on love in his neotalking style.

Without a doubt, two songs — "Folsom Prison Blues" and "I Walk The Line" — reveal his perception and his personalised concept.

There are a number of Sun albums which, though good, tend to duplicate material, therefore they need investigating prior to actual purchase.

DISCOGRAPHY

JOHNNY CASH ALBUMS WORTH INVESTIGATING: Original Golden Hits. Col. 1 (Sun 6467 001; Original Golden Hits, Col. Vol. 2 (Sun 6467 007); Get Rhythm (Sun 6467 014); The Man, The World, His Music (double-album) (Sun 6641 008)

CODA

WITH ALL his major artists now on other labels, Sam Phillips terminated his operations (immediately following the departure of Lewis in March 1962) and in doing so ended an era.

After negotiating with various companies, Phillips sold all his interests and the entire catalogue to Shelby Singleton, who has been responsible for re-packaging and re-issuing the wealth of material.

Very little is publicly known of Phillips' activities during those halcyon days. One can only re-iterate the rumours that among those cans of tape gathering dust in the vaults are hitherto unheard masters by Buddy Holly, Eddie Cochran, Sam Cooke, the Everly Brothers and 50 Conway Twitty sides. And it could well be that there are more Presley sides, as Elvis had a habit of attending and sitting in on other artists sessions. But then that's how legends are made.

And Sun Records is a legend in our own lifetime.

New Musical Express

In the world's No 1 poll

your only chance to . . .

VOTE FOR THE STARS

THE world's largest and most important Poll starts now! Today begins the most exciting event of the year, when readers can vote for their favourite artists in the 20th NME Annual International Popularity Poll. The eyes of the music industry in every corner of the earth are focused on this great event — so make this a record year with your votes!

Many, many new and exciting stars have emerged in 1971 — but how do you rate them?

Before completing the coupon on this page, you are urged to read carefully the rules printed below.

To ensure fairest possible results, no previous announcement has been made regarding the Poll; this is your **ONLY** opportunity of taking part.

The coupon published right is the **ONLY** one acceptable and this must contain the usual signature and address of the person submitting it. All entries must be posted not later than Thursday January 6.

No one reader is permitted to fill in more than one coupon. All coupons must be posted separately; envelopes containing more than one coupon will be disqualified.

Only in the first four **WORLD** categories can voting be made for artists of any nationality. Thereafter, your choice must be **BRITISH PERFORMERS ONLY.**

Artists born abroad, but who have continually worked here, are regarded as British.

In the Male and Female Singers sections, they can either be solo singers or singers with a group or band.

Even if you have included a British name in one of the World sections, this does not prevent you from voting for them again (if you desire) in the remaining applicable divisions.

Two sections are particularly unique: "New Disc Singer" and "Best New Group." These are the only divisions where readers must make their choices from the following lists compiled by the NME.

Names of the New Singers (alphabetically) are: JON ANDERSON, MARC BOLAN, TONY CHRISTIE, SCOTT ENGLISH, IAN GILLAN, GEORGE HARRISON, JOHN KONGOS, SONJA KRISTINA, GREG LAKE, JOHN LENNON, PAUL McCARTNEY, OLIVIA NEWTON - JOHN, LABI SIFFRE, HURRICANE SMITH, RINGO STARR and ROD STEWART.

Names in the Best New Group Section (alphabetically) are: ASHTON GARDNER & DYKE, ATOMIC ROOSTER, BAY CITY ROLLERS, CONGREGATION, CURVED AIR, EAST OF EDEN, FACES, LINDISFARNE, MIDDLE OF THE ROAD, NEW SEEKERS, NEW WORLD, OSIBISA, PIGLETS, SLADE, SPINNERS, SWEET, WEATHERMEN, WINGS, WISHBONE ASH, and YES.

It is not compulsory to fill in all spaces provided on the coupon, but your co-operation would be appreciated in completing as many as possible.

To make this election of world-wide importance, utmost consideration should be given to the many eligible artists in each category before casting your vote.

In all matters relating to this Poll, the NME Editor's decision is final. He reserves the right to disqualify unsatisfactory forms.

Every precaution is taken safeguarding against more than one coupon in the same handwriting. To ensure the most accurate possible result careful scrutiny is made by the NME.

Vote-counting commences immediately, but the completion of this mammoth task takes time.

Results will be announced as soon as possible, but next week a preliminary indication of those "leading the field" will be made.

NME POLL FORM

WORLD SECTION (Any nationality)

TOP MALE SINGER	
TOP GIRL SINGER	
TOP MUSICAL PERSONALITY	Vocal or Instrumental.
TOP GROUP	

BRITISH ARTISTS ONLY

TOP MALE SINGER	
TOP GIRL SINGER	
TOP GROUP	
TOP VOCAL PERSONALITY	Male or female.
BEST NEW GROUP	One group from list printed on this page.
INSTRUMENTAL UNIT	Any size.
TOP TV OR RADIO SHOW	
BEST DISC-JOCKEY	
NEW DISC SINGER	One name selected from list printed on this page.
YEAR'S BEST BRITISH SINGLE	Name one British artist or group and one title only of any disc first issued in 1971
YEAR'S BEST BRITISH LP	Name one British LP first issued in 1971

I certify that this is my only entry in NME's **1971** Poll and I accept the Editor's decision in all matters relating to it.

USUAL SIGNATURE .....

ADDRESS .....
(Capital letters)

..... Age .....

Cut here

CUT OUT and send to NME POLL, 128 LONG ACRE, LONDON, W.C.2, on or before January 6

Muddy's journey becomes a part of blues history

THAT great American blues guitarist and singer, Muddy Waters, arrived in Britain recently virtually unannounced. He stayed just a week and left.

Ordering half bottles of champagne in his London hotel bedroom, he left nobody in doubt as to the reason for his trip. As is to be expected the journey will become a part of blues history — an album will be released in 1972, of the sessions Waters had with Steve Winwood, Rory Gallagher, Mick Kelly, Ric Grech, Mitch Mitchell and Georgie Fame.

The man is almost 57 now, but keeps going strong. "As long as I'm healthy and able I'm gonna send my good friends some blues. I don't think of the retiring thing yet, I don't ever have it on my mind," he told me with candour and vigour.

Muddy, though, wasn't always a guitarist. At the age of nine, he played jews harp then a squeeze box, which he says he ripped apart, picking up harp some little while later and by the age of 13 became "real good" as he puts it.

Bottle neck

At 18 he picked up a guitar, and "Ain't put it down since," at first lifting the bottle neck technique, and some useful licks from James Smith.

The Mississippi man then went to Chicago, making his first recording in 1940, and then a commercial recording in '47.

He is, perhaps, now more accepted by the white audience than black, due to the Stones making his numbers familiar again.

"My music is better accepted by the whites," Muddy drawls out, "at one stage I was recording what they call race records. I was strictly with my people — black people.

"Few whites come round to see me . . . but I used to get kids from the University of Chicago come too see me every week. That's before they had all this race stuff going.

"Finally the Rolling Stones switched me over to the white market in my own State. They did my stuff and people said who did this on this LP, and 'Who is this Muddy Waters?'

"White kids had never heard of me, and they wanted to get and see me. And I started to play college dates and white clubs and all that."

Perhaps because he does attribute the wide acceptance of his music to the Stones it was an inevitable question to ask if he considered himself better received in Europe.

Said Muddy: "Once but it's not the same thing now because the white kids jumped for me in America, they jumped for me over here, I get standing ovations in a lot of places.

"I get the standing ovations here, I get them at home. So I feel like I'm just in the white market that's all.

"It's bad, coz my people don't dig me like when I was hot, you know. That don't mean they hate me or nothin', they might be going the other way with things like Aretha Franklin — the soul type of thing."

It doesn't follow that he wishes to be accepted more by the blacks. He continued: "I would love it to be a balanced thing, I would love it if I played for the black audience, and I love to have a big crowd like I do for the white audience. A few years ago any place I played you just couldn't get in."

With such acceptance over here, it is apt that he should come to IBC studios in London and record with some of the fine young British blues musicians.

It is the first time Waters has recorded other than occasional tracks here — and ironically enough it was not his decision, nor did he know who he would play with until he arrived.

Could it just be Chess are trying to continue a pattern that the Howlin' Wolf/Stones recording took?

"Anyway," Muddy enthused, not at all concerned with that, "I was so proud to come over here and record with a British band. For the recordings I got two or three new things and I did some of my old stuff over again and we got a good sound for it. We did 'When I'm Gone,' 'I'm Ready' and 'I Don't Know Why.'

"The sessions have been beautiful, the guys are very understanding and they're good musicians. Yeah, I like working with them, and I'd love to do a tour with those boys."

Tour talks

At the moment Muddy has no fixed plans for an English tour, though he has begun talks concerning one in the early part of '72.

Though he brought several of his musicians over with him, who also worked on the sessions, they played no live dates.

Even so a few months is no great wait when we've had the benefit of his music for a good few years. He's not likely to be forgotten.

By TONY STEWART

WHO'S WHERE

ARTHUR CONLEY: Dunstable California and Hammersmith Palais (31); R.A.F. Scampton (1) Maidstone Tudor House and Peckham Mr. Bees (2).

COASTERS: Birmingham Old Hill Plaza and Barbarellas (31); Leicester 11 Rondo and Birmingham Barbarellas (1); Retford Broken Wheel and USAAF Ruislip (2); London Samantha's (4).

STACKRIDGE: Hull City Hall (31); Salisbury Alex Disco (1).

DON FARDON: Southend Alpha Two (31).

JOHNNY JOHNSON AND THE BANDWAGON: Leeds University (31); Cambridge Corn Exchange (1); Whitley Bay Sands (2 — for one week).

ARGENT: Sutton Coldfield Belfrey (1); Dudley JB's club (7).

KEN DODD: Gloucester ABC (1 — for three days); Exeter ABC (4 — for two days); Plymouth ABC (7 — for two days).

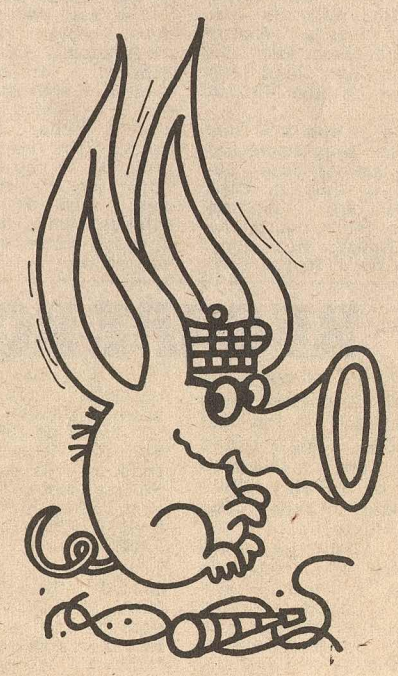
STATUS QUO: Kew Boat House (5); Derby Cleopatra's (6); Hereford Teachers T.C. (7).

CLIMAX CHICAGO / ERROL DIXON: London Marquee (7).

BARCLAY JAMES HARVEST: Bristol Polytechnic (7).

CABARET

FANTASTICS: Stockton Fiesta (one week from 2).



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FOLK ON FRIDAY

BEEB YIELDS TO PRESSURE FOR A FOLK COMEBACK

WHO SAYS the BBC doesn't yield to pressure? Last September the Powers decided to discontinue "Folk On Friday," the club-based programme that had run between seven and eight pm every Friday for about 18 months and met with enormous appreciation from folk fans everywhere. On the day of the last broadcast, this column was retitled "Folk On Friday" in honour of the programme, and New Musical Express was among those who led the campaign for the reinstatement of the feature.

In fact, if I says it as shouldn't, no other paper published a harder-hitting article than my own indictment of the replacement, "Folk On Two," with its mish-mash of sugary confections.

The months of October, November and December saw letters and petitions pour in, among them those organised by NME and by me, severally and together. Well, it has worked.

On January 23, the froth goes out (and stews in its own syrup, I shouldn't wonder), and the folk comes in as "Folk On Sunday." And it will get peak listening time between four and five pm every week — a time that couldn't be more convenient to club listeners. The format will be exactly the same — guest singers, club singers, news and views from the club scene, record and book reviews, and special features. Frances Line will produce and Jim Lloyd will be anchorman.

The first programme will be something of a loud hurrah with an all-star cast: Dave and Toni Arthur who will make their broadcasting debut with John Harrison, their new partner; Peter Coe and Christine Richards; Johnny Silvo and Dave Moses, Mike Whelans and Aly Bain; Brenda Wooton and John the Fish; and Tom Paxton talking about his early days in the British clubs.

My guess is that folk fans will love the programme the more for having been deprived of it. Just in case there are any lingering thoughts in the minds of the Powers, please stop long enough to write to the BBC to say how glad we all are to have this programme back. Tell you what, how about a flood of congratulatory New Year cards to Frances Line, BBC, Aeolian Hall, Bond Street, London W1?

ISLA ST. CLAIR: Lined up for a BBC Burns Night programme.

While you're sparing a thought, you might like to chew on the fact that Radio 3 is to put out a 13-week series, starting on January 5, and called "Songs Of The People." Madeau Stewart will produce, and A. L. Lloyd, the Dean of English folk music, will present the programmes.

Madeau Stewart kindly let me see the scripts of the first two transmissions — "The World Of Children" and "When You Go A-Courting" — and I'm sorry only that the series goes out on Wednesdays at 11.30 am. However there are no doubt those of you who will gather round a clandestine transistor radio at the appropriate time. . . .

The first two programmes cover songs from (among other places) Scotland, Italy, Albania, Ireland, New Guinea, Czechoslovakia, Romania, Africa, Portugal, Spain, India, Japan, and France. The remaining programmes in the series cover other aspects of life and song, such as worksongs, soldiers' songs, the seasons, drinking songs, sailor songs, and so on.

Lest you run away with the idea that this is the first effort from the Sound Archive Production Unit, for which Madeau Stewart produces, let me say that there have been in 1971 six programmes on Scottish music and nine on Music Of Necessity — an attempt to show that music, far from being a concert-hall luxury, is an essential part of living. And there were also a number of Music Of . . . features that covered Algeria, Uganda, Peru, and Java, among other places. For 1972, the unit plans programmes on the music of Tonga, Morocco and Bhutan, etc.

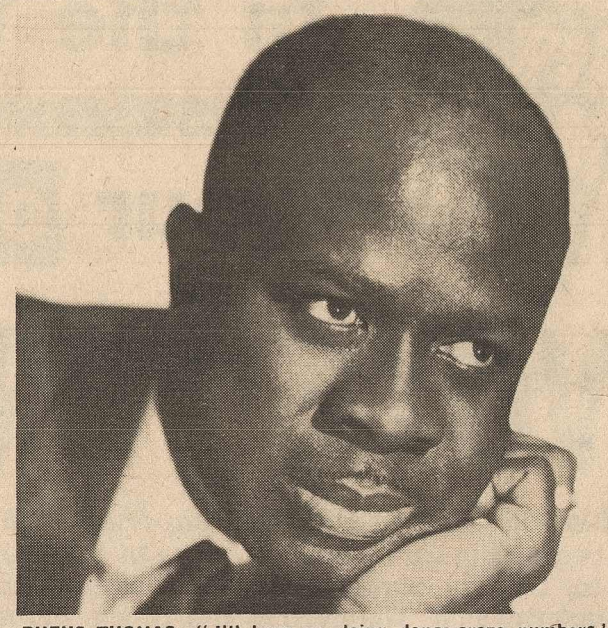
Just one other BBC titbit: on January 25 Frances Line produces a Burns Night programme of music and poetry with Robin Hall and Jimmy Macgregor, the McCalmans, and Isla St Clair; Bill Simpson (Dr Finlay himself) will read the poetry.

Well, so far it sounds like a Guid New Year tae ane an' a'. Let's hope the BBC keeps it up. Oh, and a happy New Year to all of you.

By ERIC WINTER

From the soul...

Rufus and the Funky Penguin



RUFUS THOMAS: "I'll keep on doing dance-craze numbers."

RUFUS THOMAS was half-way through a busy tour the last time we met. This time round I caught up with him just two days before he flew out to Germany and, since I was out of town, the interview had to be a phoned one but there was no mistaking that friendly bubbling voice as Rufus enthused over the recent Doris Troy Show at London's Rainbow.

I'd tried to speak to him then but couldn't get near him in the back-stage crush.

"I was really surprised to see Doris tear a British audience apart with pure gospel — I just didn't think they were ready for that yet. Still, I've noticed your audiences are getting more and more soulful over here," said the father of Memphis soul.

"When you get a slow audience it's a challenge. You have to dig down then find if you really have talent. But today the people really seem out to enjoy themselves. They're coming out of the 'serious' thing. They want to be entertained."

Given the success of Doris's switch from soul back into her gospel roots, did Rufus feel tempted to dig down to his own roots and try some blues things as Al Green is doing so successfully with "Drivin' Wheel"? "Well, the blues are the foundation of it all. When the success of my dance things dies down then I may sing blues. I love the blues, but you can't fight success, and as long as my audiences demand dance-craze numbers then I'll keep coming up with them."

The latest is, of course, the "Funky Penguin" — a cool version of the "Funky Chicken?" (sorry) — which follows a trail laid by "The Dog," "The Funky Chicken," "The Push and Pull" and "The Breakdown."

Rufus reports that the kids over here have already learned "The Funky Penguin" steps even though he hasn't been able to do the number on stage because he didn't have time to get it together with his British backing band.

Back home too Rufus uses pick-up bands, not that he's often on the road, still being kept busy with his disc-jockeying over Radio WDIA in Memphis — a job he's held down for 20 years, occupying a seat once held by B. B. King.

On record Rufus is now working with Isaac Hayes' band, Movement, instead of the Bar-kays: "Movement backed me on 'The Breakdown' and on 'The Funky Chicken.'"

New album

Rufus revealed that he has a new album on the way but he's as interested as I am to know what's on it. "The company tell me there's one on the way but I haven't been in the studio to cut anyting specially for one so I suppose it's a 'Best Of' set or perhaps some unused stuff from the vaults."

Britain is becoming something of a second home for Rufus, who expects to be back in the spring for a tour with daughter Carla, "the Queen of Memphis Soul," and son Mervelle whose talents as a keyboard man, bass-player, drummer and arranger were first revealed on Isaac Hayes first big album, "Hot Buttered Soul."

"We're all meeting up for a real home-style Christmas in Memphis. Carla lives on the West Coast now but she'll be flying home and none of us will work over the holiday — though we might get together for a show on Christmas Eve."

When I saw Rufus at the Doris Troy show he was sporting a stylish fur-trimmed camel coat and matching hombourg over the top of a splendid yellow suit.

At the recent Contempo soul festival he'd been even more sartorially elegant, wearing orange hot-pants and white boots. "I love clothes bright and in stunning colours. My tailors, Laskie Brothers of Memphis — I'd like you to give them a plug — are always coming up with new ideas for me."

And so we returned to the subject of Doris Troy's show: "I don't know of anyone else I'd come on stage like that for. She's such a beautiful person. It was a great night, I really enjoyed it."

Many of the records Rufus has played on his radio shows down through the years have been produced in nearby Jackson, Mississippi, by Johnny Vincent, owner of Ace Records and a name to conjure with among rock 'n' roll and R and B fans.

With Huey "Piano" Smith, Johnny co-wrote Frankie Ford's classic rock hit "Sea Cruise" which made Frankie one of the first white artists to score big on the black R and B market.

"Sea Cruise" now brings a first British release for the legendary Little Shelton, who has been described as a "one-man Sha Na Na," not only singing fifties-style rock in the Little Richard, Chuck Berry vein but also dressing in baggy wide-lapelled zoot-suits, two-tone shoes and other clothing eccentricities from that wild era.

Little Shelton cut "Sea Cruise" and its flip-side "High Blood Pressure" during the 1971 Memphis Rock & Roll Revival Spectacular and fittingly enough, they found release on Johnny Vincent's revived Ace label. Over here the record is available on Pye 7N 25574 but, even more important, Shelton has been booked for a 13-venue tour in February, with dates set for Bristol, Portsmouth, Ipswich, Derby, Hemel Hempstead, London, Bournemouth, Coventry, Blackburn, Middlesbrough, Newcastle, Dundee and Edinburgh.

Two more names from the past to come out of the South are Roscoe Shelton and Big Al Downing.

Visit

During a hectic visit to Britain to launch ex-Jimi Hendrix bassist Billy Cox's new band Nitro Function, producer Lelan Rogers (he recorded Esther Phillips' classic original hit version of "Release Me") told me that he has cut new sides on both of them and new girl singer Annetta Brooks at the Sounds of Memphis studio.

"Big Al did 'Shake It Baby, Keep On Shaking It,' a number I cut first for my recent album by James Brown's old band, Maceo and the King's Men," said Lelan, who also has new tapes of Curly Moore which Wardell Quezergue produced for him down in Jackson.

But the most exciting news from Lelan was his revelation that he is hoping to get back a lot of previously unissued material from Shelby Singleton for whom he used to run several labels. "If Shelby and I can do a deal then there will be some really exciting stuff, including some duets from Hank Ballard and Betty Lavette.

"They cut 'Hello Sunshine' with the Memphis Horns and Wayne Jackson did a gas arrangement with a sort of Salvation Army Band feel to it. They also did a great number called 'Thrill On The Hill.'"

In fact there is so much material involved that Lelan has booked studio time for a week so that he can just listen through all the tapes and maybe re-discover some gems he'd forgotten about!

By ROGER ST. PIERRE

REGGAE ROUND-UP

THE NEW YEAR starts off with two important new reggae albums — the first being the long-awaited package from Winston Groovy, of "Funky Chicken" and "Free The People" fame.

Named after the latter single, this is a collection of mostly self-penned and produced material that strikes one as having been treated in an easily-digestible commercial fashion, without resort to the obvious string-embelished backings.

"On all the tracks, I've kept the bass down to give the sound a lighter feel, more suitable to the market in Europe," Winston told me this week.

Another innovation, unusual on this type of arrangement, is the inclusion of saxophone and trumpet in the backing on most of the cuts.

The first track on side one is a Winston composition. Called "I Light The Way," it's the sort of musical reflection of the relationship of two people in love in which he specialises. Track two comes from a Junior Walker album:

"I was listening to the beautiful words on this, when I thought — 'Maybe you could do this in reggae.' For me, it was the best track on this particular Jnr. Walker album," says Winston. Title is "I've Gotta Find A Way To Win Maria Back."

"Somebody else has recorded 'To Other Man' (track 3) in Jamaica. However, it has never been released in this country and I think it's too good a song to waste," he says.

"The next song ('The First Time') is another of my own that I've tried to do something a little different with by using a solo trumpet in the instrumental break."

Two more items on the first side:

"When I first wrote and recorded 'Not Now' for the 'B' side of 'Free The People' I felt that it didn't suit me, but I was convinced that the fault was in the way I'd treated it and so I've re-done it for the album — I feel it's worked better this time."

"The last number on side one ('I Wanna Be There') really bounced off 'Not Now.' If you listen to the lyrics you will understand that it's a sequel."

Although the trombone on the latter cut was one of Winston's production ideas, our old friends Greyhound make the largest contribution to the album's backing.

On to side two and there is "Don't Break My Heart," which originally went out in Britain as a single, as did the Laurel Aitken production of the traditional "Yellow Bird."

"As a matter of fact, this has been one of my best selling discs," Winston revealed.

Winston and Laurel got together to co-write "Standing On The Corner" which first went out just after "Yellow Bird" in early 1970.

"Sidney Crooks of the Pioneers brought 'The First Time' to me and suggested that it might be just right for me, so I roped him in to arrange and produce it."

Nothing need be said about track five, because it's "Free The People," the title track of the LP (Pama PMP 2011) and the single which took Mr. Groovy to the very verge of breaking the Trojan monopoly and entering the national chart.

Winston on the Groovy New Year album...

Which leaves only Winston's reggae scoring of the established Rascals piece, familiar to us all as "Groovin'", of which the singer says — "Apart from my personal liking for the song, I chose it because of its connection with my own stage name. I thought it might bring the album luck."

Winston is determined that '72 will be the year in which he has a significant top 20 hit.

And although he won't be going into the recording studios again until late February, he plans to unleash his first salvo of ammunition in January.

WINSTON GROOVY

"When the boss of my record company went to America recently, he bought back a Little Richard disc called "What'ya Gonna Do" and offered it to me for conversion into reggae," he explained. "We've already committed the song to tape with a nice light commercial arrangement that uses backing voices but no strings and I have a lot of faith in the result as a single."

A FEW seconds listening to the other newly released album, with its heavier, earthier sound, soon makes it clear that, unlike the former package, here is a production that reeks of the West Indies.

On his latest multi-offering (PMP 2010), Max Romeo has deserted his established risque image and proved satisfactorily, to my mind at any rate, that he can manage quite well without his old shock tactics.

His record company hope to have Mr Romeo here for an extensive tour soon.

There are some surprises amongst the material on this album, with a handful of cunningly chosen recent pop hits given the Romeo treatment. The items in question convert remarkably well to the ska beat.

I suppose one reason is that the originals were pretty closely allied in construction to the needs of this type of music.

Notable examples are "Puppet On A String," Neil Diamond's "Cracklin' Rose', and, surprise, surprise, the old Cliff Richard "Summer Holiday" number "Bachelor Boy."

Otherwise I was especially taken with the Romeo scoring of "Don't You Weep — Don't You Moan" and his own composition "Mother, Oh Mother," his most recent single release.

All in all, a particularly strong basic reggae collection that speaks well for the way things are developing, both technically and creatively, back there in Kingston, Jamaica.

REGGAE DATES are rather thin on the ground this week, but in the London area the Marvels are at the Cue Club in Paddington's Praed Street tonight, while Desmond Dekker continues his residency at Allison's Club in Liverpool. The Pioneers are at the New Market Hotel, Bridgwater, Somerset, tomorrow.

Bruce Ruffin spends the first couple of weeks of the year flying around the Continent promoting his current release over there. He will return here in time for the issue of his new British single, detailed in this column last week.

By ROB RANDALL

TONY STEWART TALKS TO...

The Holly who must prove he's evergreen

Holly Allan Clarke is out on a limb. After years at the top of the tree as lead singer in one of Britain's most consistently successful groups he faces the survival test as a solo artist. So will his career wither or flourish?

● ALLAN CLARKE in action: 'You should present yourself to the public as you are . . . I don't want to false anymore.

ALLAN CLARKE'S split from the Hollies was a result of a surprise decision by the band, but it does present Clarke with the opportunity to see if his ideals will stand up to public opinion.

Naturally many people are grieved at the Hollies' loss; but just as many have faith in Clarke as a solo performer. Five major record companies have offered tempting deals.

Future prospects for the man look particularly favourable. Already he is working on material for his solo album (the cause of the break-up). When I interviewed him at his publicist's office he spoke of his personal reasons for leaving the Hollies, his future, and indicated a strong possibility that Graham Nash and Elton John will record with him. There's also the possibility of a new band on the scene, led by Clarke, the musician and vocalist.

STEWART: Why did you leave the Hollies?

CLARKE: The true story is that I had been thinking about making a solo album for about a year, and I had discussed it with members of the group, and they more or less took it for granted that I would; but whether they were saying to themselves 'oh, well, Allan said he was going to do it, but he never will' — that sort of attitude — I don't know.

But then the time came for me to say that I had all the material, and the contracts all expired at the end of this year (December 31), so I was thinking of going out and doing a separate deal for myself which would bring me in some extra income. When I brought the subject up with the boys about a particular contract having a clause put in to give individual freedom to myself, to be able to do this particular thing, it was agreed.

And about a month after that, when I said I was actually going to do it, they must have had second thoughts and said 'well, we're sorry, we've made our minds up, you're either a Holly or you're not.'

That threw me completely, because I really thought I would be able to do it and stay with the Hollies. I had to go away and think about what it meant, financially, to myself. To ease my own mind I talked it over with my wife and a few other people — and it was a make or break; so I broke.

I said to the boys 'I've made my mind up. I'm going to make my own album'. And they said 'OK, if that's the way you want it.' I said 'no, that's not the way I want it, that's the way you want it.' because they'd given me a sort of stipulation, 'either you stay with the group, or you go on your own.' So now I'm on my own.

STEWART: I'd like to clear up this point, because I think it's important. Tony Hicks told me you were doing the same thing as Graham Nash — wanting to do a solo album but wanting to stay with the Hollies, and not embarking upon a complete solo career because you were apprehensive.

CLARKE: Even that you've said wrong, because Graham didn't want to stay with the Hollies and do his own thing at the same time. Well, this was about four years ago when he wanted to make his own album. And we said 'yes, you can do it,' because he had all these nice songs, and with Graham being what he was, we didn't want to say 'no, you can't do it.' We even went as far as saying we'd finance it, so that we'd get a piece of the action.

Forgotten

We left it at that, and Graham never went into it, so we thought, 'oh, well, he's forgotten.' But in the meantime he'd been forming this band, which came out as Crosby, Stills and Nash. Therefore he didn't do his own thing until recently.

That's the difference. With me referring back to that, I thought it would be OK to do it, because the Hollies agreed for Graham to do it, why not agree for me to do it?

STEWART: The point of it is, Hicks did say in the interview that you wanted to do your own solo career, but you weren't sure, and that's why . . .

CLARKE: I didn't want to do my own solo career. That never, ever entered into the discussion one bit, and when they were sort of getting uptight and saying 'well, we know what it'll mean if you do do your album, and if . . .' I mean it was all big ifs all the way through it. 'And we know IF you make a success you'll leave the group and go on your own.'

I enjoyed working with the Hollies. There were nice things that the Hollies were doing which would have gone on if it had clicked. The album "Distant Light" to me is the best thing they ever did. So it was really wrong for me to say, 'I want to make my own career,' because the Hollies are really doing good things.

I didn't want to have my own career. All I wanted to do was get this thing out of my system — of all these nice songs that I've got, not my own but of other peoples — that I wanted to put down on an album just to see if it would be accepted by the public, and just to do a thing by me, and not sort of be kept in a group like the Hollies where everything has to work round the Hollies. Allan Clarke was a part of the Hollies. All the songs had to be the hurrying kind; obviously because of the harmony and the way Bobby (Elliot) plays; all Hollies' material; it would have to be the right material to do.

But I would like to do these other songs the Allan Clarke way, with no sort of hang-ups about who's going to sing harmony, or what riff are you going to play.

STEWART: When I spoke to you at the end of September you did have great hopes for the future of the Hollies, and wanted to do certain things within the band. But speaking to Tony, I got the impression that he wanted to carry on with the same policy they've been following for nine years. But you wanted to inject something new — so that you were on different wavelengths. Is that a fair comment?

CLARKE: I don't really know. This is something new to me. I mean, when we've gone into the studio to work on an album by the Hollies, it's always been the best for the Hollies, no matter what direction we take. It's always down to a complete vote on what direction we would take, and I suppose we would always put down songs which suited the Hollies best. I mean this was one reason why I wanted to do these other songs, because some of them were turned down by the Hollies and I think they're good enough for me to do on my own. Maybe that was the difference Tony was talking about, I don't really know.

STEWART: Has this had a great effect on you and was it a great decision to make?

CLARKE: It came as a surprise to me when they said that I couldn't do it. I thought, 'wow! OK, I'll have to go out and see if I'm worth it.' When I made the break and I said 'right that's it, I'm leaving the group,' that's when I had to start going out and making negotiations. I mean, I didn't really think that people would really be very interested in Allan Clarke, without the Hollies. Fortunately they are. And things are looking very bright for me, much brighter than if I had stayed with the Hollies.

STEWART: This solo album is pretty important to you, so what form will it take?

CLARKE: It's more important now than it was when I was with the group, because now it must be the real thing, no messing about. It's going to be a very strange album, because I'll be working with different people, different engineers, in different studios, a different managership and a different agency, a different PR . . . it's a whole new thing for me.

STEWART: Will it be a different record label?

CLARKE: It'll be a different record label, yeah. I can't tell you which one as yet, because there's two in the offing, and it's like a toss of the coin with which one I go with.

Big deals

STEWART: Have record companies shown a great deal of interest in you?

CLARKE: Yeah, five major record companies really came through with big deals, which really took me by surprise and I thought 'wow, if this is the start it's got to be good.' That gave me the little bit of faith that I was lacking. Now I'm not uncertain at all, because I know I've got the best backing, what I think will be the best record label, with the best mamagememt, and the best people around me that I could procure.

STEWART: When will you go in to the studio to do the album?

CLARKE: I have studio time booked. I think I've left it rather late, because round about Christmas everybody seems to take holidays, then everybody wants to get into the studio in the New Year. Having just made the decision to go on my own, trying to get studio time is very difficult. And I want to go in to do it in one block rather than just go in for a couple of days and then have a week off and then go in for another couple of days, which is the time I've been getting.

STEWART: And what format will you be working within? What sort of backing musicians will you have?

CLARKE: Well, I think the first week will be trial and error in every way. I'll have to routine the songs, but it's very difficult to get the musicians to routine with you, other than in the studio.

I'll just take it as it comes. Go in with material, and the musicians that I book — people that I do know, good guitarists and good drummers. And a couple of people on piano have offered to help me out.

STEWART: Can you tell me any names at this point?

CLARKE: Well, I approached Elton, Elton John, our Reg, and he offered his services. Georgie Fame, Graham (Nash) — he said he'd bring a few people over with him. He said he'd come over and write some songs with me, and write some songs for me, and help with the production.

STEWART: Last time we spoke, you told me your own writing was developing from that of a B side writer to something stronger, so will you be doing much of your own material?

CLARKE: Let's face it, I don't think anybody should go in the studio nowadays to write A sides . . . I think you should just go in and enjoy the music that you're doing.

You should present yourself to the public as you are, and say what you want to say in the way that you can say it. I don't want to be false anymore. I want to go in with the songs — and even if other people say 'oh, I don't like that,' I say, well, this is the song I like and I want to get it out of my system, and these are the songs that I want to do, that I've written myself, which are mainly love songs, with sort of country/rock involved things. And the other type of material that I'll do is written by Jo Egan and Gerry Rafferty — really nice, but say-a-lot songs.

I want to go in and do about 20 songs, and pick what I think are the best, the ones which will go down with the public.

STEWART: Have you any plans for forming your own band?

CLARKE: Yes, I'll have to, because if I go on the road, I must have somebody behind me. I'm not so prolific on guitar to be able to sit on stage and do the whole show myself. Apart from that, it woud be boring for me as well as for the public. When I go to see a show I like to see a bit of life on the stage.

STEWART: So have you any ideas about the sort of band you would like?

CLARKE: It all depends on how the album goes and what songs we dig together. As I go through the recording I'll ask friends who are not in professional groups, or musicians who are on their own and are looking for a band, to record with me. If they're happy, and I enjoy them, I'll say, 'well, let's get together and stick.' I want to form a group that way — so everybody is involved with the album, and they know the album, and a month before it's released we'll all go out on stage and we'll know the material.

STEWART: You've obviously worked out a lot of ideas for the album, so how different will it be to what you have done in the past nine years?

CLARKE: I'm hoping that I'll be a lot different but I can't get away that much from my own voice. I mean I've been a Holly for nine years, so therefore my voice is going to stick in people's minds as Allan Clarke of the Hollies. There won't be as much harmony, and if there is, I'll be doing it myself, therefore the vocal range will be different from what the Hollies used. It won't be a piercing harmony, like it used to be. I'll be using a voice that doesn't need to be in a particular key to suit other people around me. I'll be able to do it in whatever key I think is comfortable ,and the vocal will be a lot softer.

STEWART: Will we also be seeing the musician side of Clarke, perhaps playing guitar?

CLARKE: Yes, I think you will, because I've been practising like mad, polishing up.

STEWART: How much confidence have you in your future, because you did say you were surprised at the amount of interest you created in the industry with the split?

CLARKE: I don't think anybody can say after being in the business for nine years, and being in a well-established group, 'ah, I'm very confident, I know I'm going to be great, I'm going to sell thousands of millions of albums and things like that.' To me it's like starting all over again. I have to be accepted and being accepted is the main thing.

I am confident in myself, but I'm not that confident in the public.

from you to us

Letters to "From You To Us," New Musical Express, 128 Long Acre, London, WC2E 9QH

DAVID BOWIE

HAYES BAN

I WAS disgusted to read that Isaac Hayes has been banned from appearing at the Albert Hall because the management is worried by "the type of audience he might attract."

What basis have they got for this ludicrous statement? What are they trying to prove? Surely they don't think that Mr. Hayes will bring along the cast from the film "Shaft" and oblige the audience with a shoot-out, wrecking their precious hall?

I was looking forward to Isaac's visit, but I won't blame him if he decides to cold-shoulder our small, narrow-minded island. He can well afford to do so. — M. Johnson, London, N.W.10.

DOUBLE

FOLLOWING the tail-piece in the Alley Cat (NME, December 11) about me spending the second half of the Graham Nash Festival Hall concert in the bar, I should be fascinated to know who my double is, since I spent the entire concert in my seat in the auditorium. If, by any chance, my doppelganger should happen to play guitar, double on bass and can sing, we might even be able to develop a double act — this could be the start of something big! — Allan Clarke, c/o 19 Garrick Street London, W.C.2.

BEST FLOPS...

AS 1971 draws to a close there will be much argument as to which is the LP of 1971. There's certainly been a lot of competition in the charts, and it stands to reason that many artists' offerings have been lost in the crush.

That's fair enough, but I was personally disappointed to see two LPs which received rave reviews make no impact at all.

I wonder how many people have lent an ear to "Stormcock" by Roy Harper, or David Bowie's "The Man Who Sold The World."

Harper's LP with its subtle lyrics, excellent acoustics, and intriguing flashes of orchestration is a must for all Dylan, Taylor, and Elton John fans.

The Bowie LP has varied imaginative tracks, reeking with originality, some heavy, some soft, with excellent use of ouble lead guitar, moog, and absorbing lyrics. It must rank alongside the albums of the Beatles, Led Zeppelin (the greatest), Deep Purple or any other forerunners of modern music. — Stan Oliver, Hull.

UNIVERSE

AFTER READING so much about Barclay James Harvest I went along to the Odeon in Romford recently to see them. And all I heard was the same boring, so-called music.

But my journey was not waste, thanks to the supporting group, Universe, who gave a great display. Universe have great potential, so let's hear more of them. — Lennie Shand, Preston, Lancs.

POPOSCOPE

****PREDICTIONS BY MAREVA*****

CAPRICORN (Dec 21-Jan 19). After-holiday blues may set in this week, but make an effort not to get downhearted and you shouldn't have a bad week.

AQUARIUS (Jan 20-Feb 18). You may get very restless about now, and feel like doing all manner of things to try and change the course of your life. Think carefully before acting.

PISCES (Feb 19-March 20). A slow week in view of what has gone before, but it might do you some good to relax a bit now and take things slowly.

ARIES (March 21-April 20). Finances may be a slight worry this week, due to recent heavy spending. Better therefore to keep spending to the minimum for the time being.

TAURUS (April 21-May 20). Don't let the grumbles of others get under your skin, though some might try and upset your good humour in some way or another.

GEMINI (May 21-June 20). You may find any excitement this week on Wednesday, which could well be your lucky day in more ways than one.

CANCER (June 21-July 21). You might flag a bit at the beginning of the week, but will soon be full of energy thanks to the help of a friend.

LEO (July 22-Aug 21). Work on any plans you have in your mind now, since you are in a very creative and productive frame of mind. Social engagements may be upset on Friday.

VIRGO (Aug 22-Sept 21). Though mid-week may be a good time for finances, you'd do well to leave any big spending until the weekend, when you might find something you've been looking for, for some time.

LIBRA (Sept 22-Oct 22). You will be full of plans and new ideas for the New Year, which you will want to put into practice straight away. Shelve the most important until a suitable opportunity occurs. You shouldn't have to wait too long.

SCORPIO (Oct 23-Nov 22). A slight problem at work may give you some cause for concern. Don't waste too much time worrying over things that have happened. Put all your energy into putting things right.

SAGGITARIUS (Nov 23-Dec 20). Those attached may find themselves with many more responsibilities to cope with this week, mostly of a financial nature.

AMERICA CALLING

FACES GIVE A GREAT SHOW

From MARTIN K. WEBB in Vancouver

I DON'T know who to thank for the Faces concert in the Vancouver Coliseum last weekend, but somebody certainly deserves some sort of award for trying to make things a little better under those terrible conditions.

I had assumed at the that it was Pacific Presentations, the comparatively hip promotion agency that brought them here, but apparently it was the Faces and their manager Billy Gaff who were responsible for the two huge screens that the show was projected on. These make it possible for you to see something no matter where you are situated.

There were some destructive incidents outside the building, but the atmosphere inside was the nicest that I'd experienced in months. It's possible that if more groups and promotors were to use the time and the thought that went into making this show better that the violence at these functions would eventually be left up to the hard core punks and "free our music" people.

In the dressing room after the show the Faces were all amazed at seeing an instant replay of their performance on a small portable video recorder. The whole unit was so small that I can easily see a thriving bootleg video tape racket evolving within the very near future, just as soon as there is a market.

Terry Jacks sent me a copy of the Poppy Familys' long expected second album the other day, and it's quite good. It's called "Poppy Seeds" and it along with the latest single to be taken off the album, "No Good to Cry" ("I'll see you there") are both making their way up the Canadian and U.S. national charts. Within just a few weeks of release the album is at 89 in Canada, and the single is at 86 in the U.S. Cashbox top 100.

The album was released at a slightly later date in the U.S. so it hasn't made a showing yet, but it was voted as a "pop pick," and received enthusiastic write-ups in both Billboard and Cashbox, so is therefore expected to rate next week.

Also, due in part to the new "Canadian content" broadcasting regulations, which means that a certain percentage of Canadian records must be played every broadcasting day, the single, receiving a lot more air play here, is higher in the Canadian charts than the American. It is in the top 20 in Canada already. But the difference should even out for the better in a short time.

The album was produced and arranged by Terry, and six of the 12 tunes were penned by him — the others being by composers ranging from Bob Lind to Merle Haggard.

Basically the record is nothing more, and doesn't pretend to be anything more, than a good old-fashioned collection of well written, well sung, and well recorded pop songs which could all be used as singles, and this is exactly what it was intended to be.

Besides the two cuts just taken off the L.P. for single release, two other cuts ("I Was Wondering" and "Where Evil Grows") were released in single form some months back and became a million seller after "Where Evil Grows" was promoted to the A side.

For some reason "I Was Wondering" flopped.

Another album track, "Someone Must Have Jumped" will be released in January under Terry's name, and there are plans for still another to be taken off and released later under the Poppy Family name. It will be a song that Susan sings lead on, most likely "Good Friends?" which is getting a lot of attention in the States.

The recording was done at R&D studios here in Vancouver and the mixing took place at Andrew Perry's in Montreal, which is a $1,000,000 studio with crushed velvet walls set in an old French Cathedral. R&D, now out of business, was made fairly famous locally because of the fact that Led Zeppelin used it to do some touch-up work on their second album. Terry owned half the equipment in the studio, but because of other commitments he didn't have the time to give it the attention that it needed.

When you hear the album you will probably be puzzled — now that I'm telling you — by the fact that it was over a year in the making. Nowadays, since "Sergeant Pepper" and "Good Vibrations," when we hear that a record has taken that long to make we tend to put it on the turn-table and anticipate all manner of weird things jumping out of the speakers at us. But on this album — the longest track of which is 3.40 long — except for overdubbing on the vocals and so on, there are no special effects or electronic freak outs to speak of.

It certainly doesn't sound like it could have been recorded in a day, but it also doesn't sound as if it should have taken over a year either. The answer seems to be that the first album was rushed, and Terry wanted to take the time to make sure that this one was as perfect as he could get it, right down to the cover — which it is. Perhaps it takes that long to make a recording that doesn't sound "over" produced.

The other tracks are: "Trying," "I Started Loving You Again," "Living Too Close To The Ground," "So Used To Loving You," "Remember The Rain," and "Winter Milk."

There has been no definite date set for the album's release in Britain, but a tour of Europe scheduled to run from February 17 to March 8 is being set up now. It should include at least 10 British dates, and thoughts at the moment are that the album will be released to coincide with the tour.

... AND FACES HAVE AN OFF-NIGHT...

From JIM SMITH in Toronto

POP WRITERS can be guilty of the most unjustifiable hyperbole. Nothing is ever good; always the term is outstanding. We deal in superlatives. And, not surprisingly, occasionally we even begin to believe our own rhetoric.

Case in point is Rod Stewart. Itemising Stewart's virtues, one finds an intriguing voice that compels as much because of its lack of beauty as because of any semblance of grace it may possess. And he has a boundless joy for his music. Put that together with a good studio and instrumental overlays and you come up with a set of very worthwhile rock albums.

Well, Rod Stewart and the Faces, were in Toronto this week, making yet another stop on a tour that seems as extended as the Seven Years War. The group hadn't played Toronto since April, 1970, and that evening they had been wiped out by the premiere of Woodstock just up the street. For all intents and purposes then, this was the Faces first Ontario appearance.

The bill was placed in Maple Leaf Gardens, a 16,000-seat hockey rink that caters to everything from circuses to ice shows, but really is inadequately designed for everything, including hockey.

The show sold out, barely, just the afternoon of the performance. The show's promoters had been biting their nails for several weeks, worrying about slow ticket sales, a common affliction for Toronto promoters.

So it came as no surprise that the earlier Vancouver riots for the Faces were not repeated in Toronto. (Cultural note: Vancouver is renowned for being a second Britain. Makes you feel better, doesn't it?).

Audience and Cactus were in for openers, drawing generous applause for so-so sets. Cactus could always claim that their problems stemmed from using unfamiliar equipment; their own had been impounded at the Canadian-American border.

Then it was time for the Faces. Surprisingly the show was right on time despite late arrivals by the various Faces, who had missed their first flight out of Detroit earlier in the day. Even though their equipment was already on stage, having been used by Cactus, the band required a 45-minute intermission.

They opened with "Three Button Hand-Me-Down," one of the better tracks from the Small Faces album. Right off it was obvious that we were in for a bad night. Stewart's timing was off, way off, and the band split into two cliques consisting of Wood-Lane and McLagan-Jones. The cliques did their best to ignore each other, with distinctly unhappy consequences.

The audience was on its feet applauding within seconds after the band appeared, so on that basis it could be described as a successful show. But all it really proves is that audiences can be pre-conditioned. Stewart's voice sounded tired and even the stage presence seemed down, although there was plenty of action. When they butchered the timing in "All Over Now," I knew that nothing could salvage the performance.

You can run through the usual reasons why the show didn't work. Probably the Faces are simply tired. Or, like any other musicians, they might have days when it's tough putting everything together. I'd prefer to think that the albums represent the real Faces and the Toronto show was just an unhappy mistake.

But I'm not at all sure that I can accept that reasoning. Having listened several times to "A Nod's As Good As A Wink", I am struck by the lack of cohesion relative to the other albums. In other words to me the new album is inferior to any of the others.

Are the Faces falling apart just at the time they've finally achieved fame?

Hendrix 'Rainbow' film is a very poor experience

"YOU CAN fool some of the people some of the time . . ." But, according to reliable reports, the film "Rainbow Bridge," supposedly starring the late Jimi Hendrix, isn't managing to fool many people at all. "Rip-off" and "exploitation" are the most common words being used to describe it.

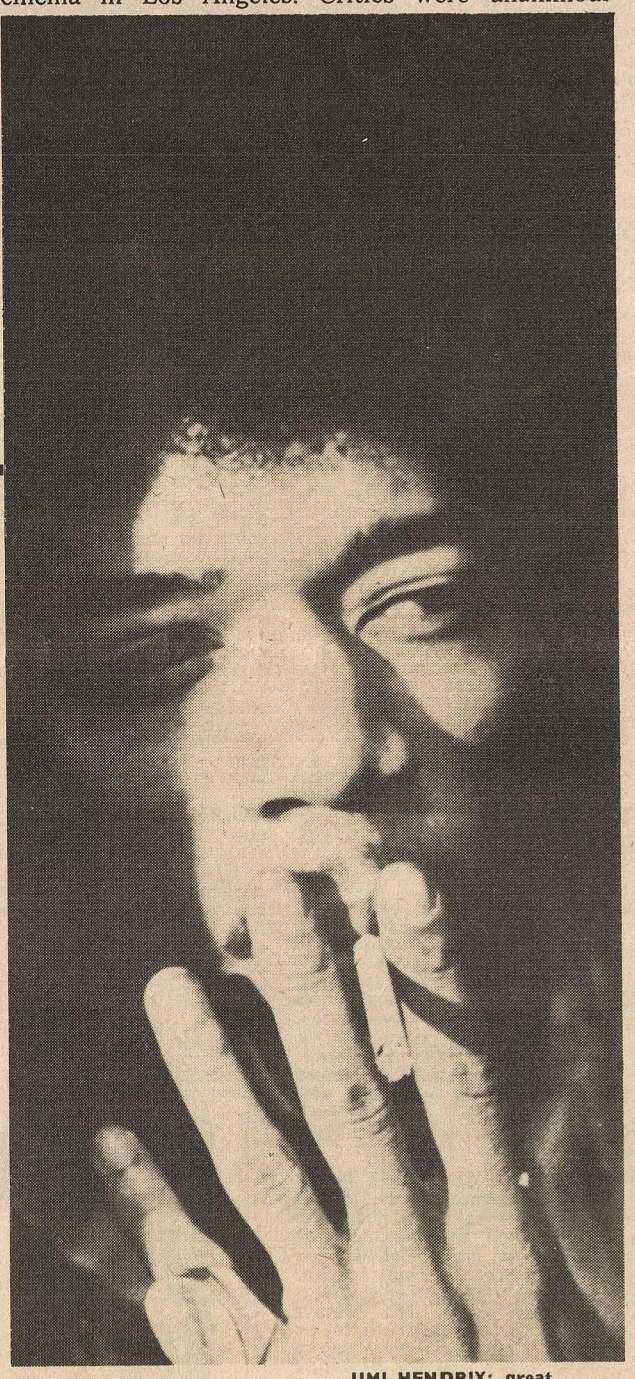
Fortunately, all the national distributors have so far passed on the film, but it has opened in one cinema in Los Angeles. Critics were unanimous in panning it—"The worst movie I've seen in five years," one reviewer reported.

For a start, although Hendrix is billed as the star, the film runs over an hour before he's even seen. The time is just filled up with a lot of mumbled comments of kids talking about Jimi.

When at last you get a glimpse of him, he does in fact look fantastic and plays incredibly well. (This was all filmed at his appearance in Hawaii last year.) But only about 20 minutes of the performance is shown! Then it's back to more mumbling and jumbled shots. And the closing sequence shows a volcano erupting.

Another sore point is the fact that the latest Hendrix LP, also entitled "Rainbow Bridge," certainly does NOT qualify as a soundtrack of the film, although that's how it's labelled.

Mike Jeffries, who was Jimi's manager, is given gigantic billing as executive producer of this effort.



JIMI HENDRIX: great — but not enough of him.

From NANCY LEWIS in New York

ON A brighter note, it was lovely to see Graham Bell in New York this past week. I've seen Graham around England for years, and so often it seemed that he was on the brink of really "making it" in the business. But now, with Bell and Arc, I'd say his chances are better than ever before.

As the result of seeing Bell and Arc at some British gigs, Peter Rudge, who handles bookings for the Who, invited the lads to America to appear on nine stops on the Who's tour. So, Bell and Arc certainly plunged into the U.S. scene in a big way.

The first date, for example, was in Charlotte, North Carolina, with an audience of 13,000 and 4,000 non-ticket-holders locked outside. And that was only the start!

The Who always take a real interest in the acts touring with them, so the Bell and Arc fivesome were looked after in the very best manner. Guitarist Johnny Turnbull was even given a super Gibson guitar by Pete Townshend.

When the Who dates were done, Bell and Arc came to New York, where they appeared with Mountain at the Academy of Music. And a very impressive N.Y. debut it was, too! But, after the Monday night shows, Graham Bell said his throat was feeling a bit rough. And, by Tuesday morning, he was feeling so bad that there were fears he wouldn't be able to do the second night's gig. Much panic!

Manager Tony Stratton Smith wasted no time, and tracked down a specialist who has treated such illustrious throats as those of Tony Bennett and Frank Sinatra. Besides giving Graham some medication, the doctor suggested a mixture of hot tea, honey and lemon juice to be sipped throughout the show. So, at the final night on stage at the Academy, Graham kept sipping away from a thermos. And his voice sounded great!

Bell and Arc's LP was rushed out by Columbia, and it is another real plus for the group — especially as it was produced by Bob Johnston.

When it comes to credits, Bob is certainly no lightweight. He has produced Bob Dylan, the Band Simon and Garfunkel, Johnny Cash and the current UK hit album by Lindisfarne, to mention a few.

Bell and Arc are paying another visit to America.

Apart from the 24-hour break when he jetted from Miami to London and back again, in order to attend the second birthday party of his Charisma label, Tony Stratton Smith has been keeping very busy here in the States. As you might expect, he has received some very generous offers from U.S. record companies to set up the Charisma label in this country. Although he has taken the precaution of registering the name here, he's still not going ahead with any package deals.

In order to oversee the individual activities, Tony is setting up an office here, to be known as Charisma, which will be a North American Management organisation.

MICK JAGGER has been out in L.A. putting the finishing touches on the new Stones LP. And, reportedly, he and Bianca are now looking round for a house to rent out there. If his plans continue in the direction of the moment, looks like he may be residing in California till time for the Stones' tour, next spring. But, then again, no one would be the least bit surprised if the whole idea was dropped . . .

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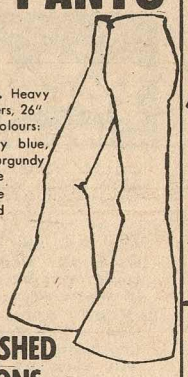

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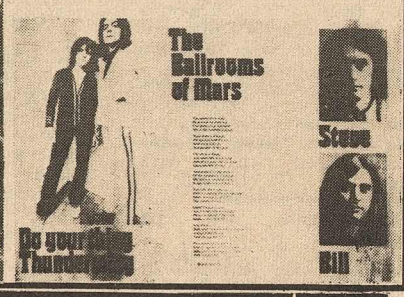

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TAIL-PIECES

By ALLEY CAT

FOR three successive years, EMI have enjoyed the biggest Christmas hits — **Rolf Harris'** "Two Little Boys," **Clive Dunn's** "Grandad" and **Benny Hill's** "Ernie" . . . Was Royal Albert Hall justified in cancelling **Isaac Hayes'** concert, allegedly because of trouble at **James Brown** event; perhaps this should be reported to Race Relations Board? . . . **Tom Jones** lost Top Male Singer crown to **George Harrison** in U.S. "Record World" magazine . . .

Congratulations to **Roger Cooke** and **Roger Greenaway** with three Top 6 entries from **Congregation, Cilla Black** and the **New Seekers** . . . Even second time around, **Perry Como's** BBC-TV show first class — with praiseworthy **Yvonne Littlewood** production . . . On Boxing Day **Petula Clark** TV show, comedian **Warren Mitchell's** remark to coloured pianist **Frank Owens** was insulting and deplorable . . .

Congratulations d-j **Johnny Walker** — who married **Frances Kumm** on Christmas Eve . . . **O. C. Smith** sings film title song for **Otto Preminger's** "Such Good Friends" . . . How about **Faces'** LP retitled by **Slade,** "A Noddy's As Good As A Wink"? . . .

Eddie Fisher's favourite contemporary composer: **Kris Kristofferson** . . . On "Stars On Sunday," **Hughie Green** sang more than **Shirley Bassey!** . . . In Las Vegas, **B. B. King's** opening attended by **Rolling Stones** . . .

First RCA **Nancy Sinatra** single with **Lee Hazelwood,** "Down From Dover" . . . Solo **David Clayton-Thomas** LP produced by **Bobby Colomby** — drummer with **Blood, Sweat & Tears** . . . Who said give **Frank Zappa** a leg-up?! . . .

"Evening Standard's" **Ray Connolly** obviously not impressed by **Joan Baez** . . . U.S. Gold Disc for **David Cassidy's** "Cherish" . . . Her version of recent **Aretha Franklin** hit ("Spanish Harlem") on **Vikki Carr's** next LP . . .

A **Smokey Robinson** composition for next **Supremes** single, "Floy Joy" . . . **Edward Woodward's** hour highlighted holiday viewing, but **Petula Clark's** show disappointing . . . Details of big **Lulu** film awaited . . .

Dawn now handled by **Marc Gordon,** manager of **Fifth Dimension** . . . In Italian Alps, **Shirley Bassey** spent Christmas with husband **Serge Novak** skiing . . . On January 23, **Paul Anka** will conduct **Dallas Symphony Orchestra** . . .

Big Leeds hit expected for **Ronnie Hilton's** "The Ballad Of **Billy Bremner**" . . . No surprise that **Neil Reid** won "Variety Club" award on **Hughie Green's** ITV Christmas show . . . Will **Julie Felix** consider revival of **Elvis Presley's** "Girl Of My Best Friend"? . . .

Hilarious: **Shirley Bassey's** spot on Christmas Day **Morecambe & Wise** show . . . All tracks on new **Stevie Wonder** LP self-penned with his wife **Syreeta** . . . In Ireland, is **Olivia Newton-John's** hit called "Banks Of The O'Hio"? . . .

Bad BBC-TV planning: screening **Beatles'** film at 9.40 a.m. on Boxing Day . . . **Gordon Mills** has big plans for **Gilbert O'Sullivan** in 1972 . . . Is **Cat Stevens'** latest dedicated to **Val Doonican's** latest? . . .

U.S. Gold Disc for **Aretha Franklin's** "Rock Steady" . . . This month, **Gilbert O'Sullivan** appearing on TV with **Basil Brush** . . . . Solo single from **Peter Green** (former leader of **Fleetwood Mac)** due shortly . . . .

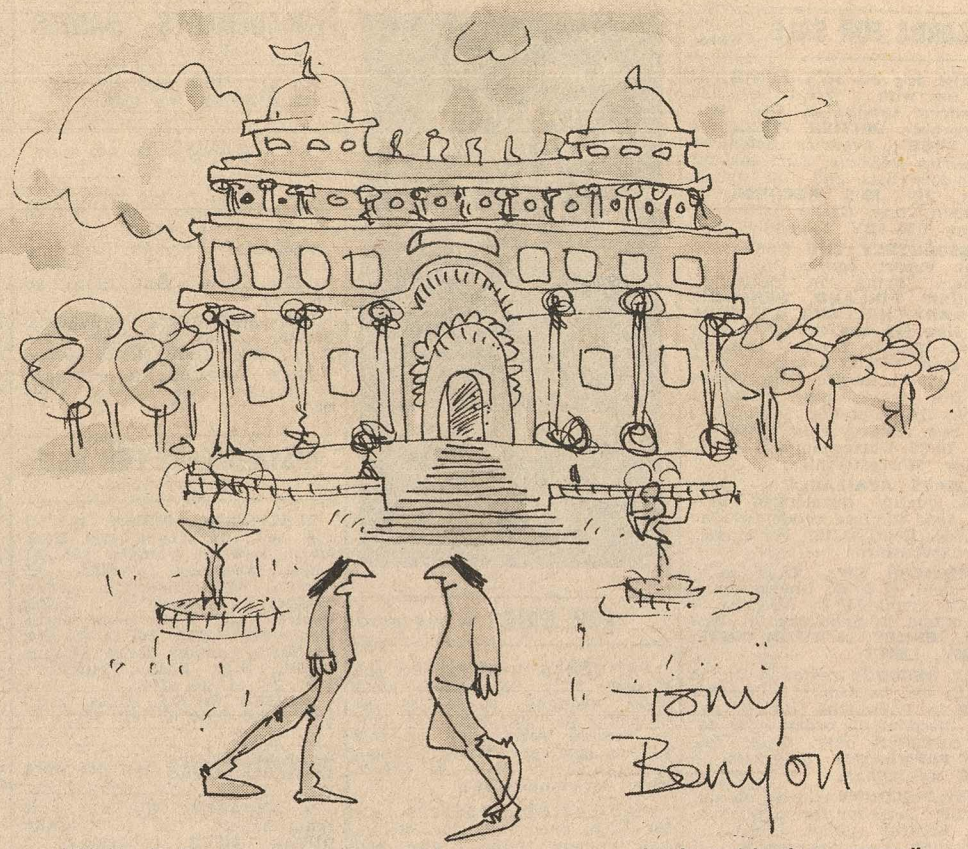
Following stage fall, **Frankie Vaughan** hand operation . . . . Just published: **Connie Francis** discography compiled by **Ron Roberts** . . . How about recent **James Taylor** hit retitled by your **Alley Cat,** "You've Got A NME"?

Jeff Thomas ("Hollywood Reporter") thinks **Cat Stevens** was influenced by late **Buddy Holly** . . . At Long Beach concert, **Brian Wilson** made surprise appearance with **Beach Boys** . . . Should sterilised needle be used playing **Johnny Pearson's** "Owen MD" disc? . . .

Britain's **Peter Sullivan** declined offer to produce **Al Martino** LP . . . Hollywood columnist **Elizabeth Murphy** forecasts break-up of **Blood, Sweat & Tears** next month . . **Kenny Rogers** producing records by **Alex Harvey,** Capitol's latest signing . . .

U.S. country singers **Hager Twins** captured by **Andy Williams'** Barnaby label . . . **Rod Stewart** co-writer of **Faces'** "Stay With Me" . . . Cracked **Roger Moffatt:** "I once booked a holiday through **George Martin's** AIR London firm!" . . .

Mike Vickers' wife (singer-composer **Sue Vickers)** debuts for Threshold under **Justin Hayward's** production . . . . New promotion manager **Derek Brandwood** for ABC Dunhill-Probe . . . . Song submitted to **George Martin** titled "They Don't Make Jews Like Jesus Any More."



"Living in the country is so good for my music . . . simple and back to nature."

NON-QUOTES ON 1971

Dreamed up again by GARY CHAMBERS, who is a regular gag-writing contributor to 'Tailpieces' throughout the year.

CHRISTOPHER CHATAWAY: Until I became Minister Of Posts & telecommunications, I thought 247 metres was a race.

GORDON LIGHTFOOT: Is there a chiropodist in the house?

ST. CECILIA: There's a terrific draught in here!

CLODAGH RODGERS: Bill or George, any one but Sue!

DOROTHY SQUIRES: If you want to know the time, hit a policeman!

LOVELACE WATKINS' GERMAN WIFE: Ve haf vays of making you Talk of The Town!

GILBERT O'SULLIVAN: I've been writing songs since before I was out of long trousers!

BUFFY ST. MARIE: So Sioux me!

CONNIE FRANCIS: Only my ex-hairdresser knows for sure!

ELVIS PRESLEY: I resent people saying all my movies are alike. Each one is **worse** than the one before!

TITANIC: Our version of "Nearer My God To Thee" always goes down well!

CLIFF RICHARD: The only Jesus Christ show I'm interested in is the original cast version!

DEREK NIMMO: My chat show was enough to make Simon Dee turn over in his gravy!

ROD STEWART: Maggie May? Maggie **does!**

PAUL McCARTNEY: I now refer to John, George and Ringo as the odd men out!

PAUL McCARTNEY: When I split up the Beatles I sent Lennon a Dear John letter!

JOHN, GEORGE RINGO: If you've got the money we've got the Klein!

DEAN MARTIN: Pollution has reached the booze industry. It's so bad that Sinatra is now singing "I Will **Eat** The Wine!"

WALDO DE LOS RIOS: The noise you hear is Mozart spinning in his grave . . . at 45 rpm.

TONY BLACKBURN: If I ever have a son I hope he grows up to be like me. On second thoughts, I hope I grow up to be like him.

CILLA BLACK and **POLLY BROWN:** We're waxing an album titled "Two Noses In Harmony!"

CCS: For God's sake turn that tap off!

CHAPMAN CHINA: For breaking our run of hits, we'd like to give Tony Blackburn a karate "Chop Chop!"

McGUINNESS FLINT: Our last album was available on LP, cassette, cartridge and ring-pull can!

MUNGO JERRY: We made a packet from "Electronically Tested!"

DAVE LEE TRAVIS: Just because I married a Swede it doesn't mean I'm a vegetarian!

HEAVY MUSIC BRIGADE: If we'd been apprehended over that Tony Blackburn kidnapping business we could've pleaded insanity.

PAUL McCARTNEY: My least favourite drink is Schy o u-k n o w-who's bitter Lennon!

GEORGE HARRISON: Okay, so I was fined for a driving offence? What's all the fuzz about?

STEVE ELLIS: No truth in the rumour that I forgot the words at my wedding ceremony or I used a stand-in on the honeymoon.

ANDY WILLIAMS: Want to buy six tons of cookies?

RONNIE CORBETT: If ever I make an album they'll have to shorten the sleeve.

TONY PALMER: On reflection, I should've directed "200 Motels" under the name "Smith!"

DANIEL BOONE: I joined Penny Farthing because I thought the change would do me good.

DANYEL GERARD: Before singing my hit in public I always get a Butterfly in my stomach.

ALAN WHITEHEAD: Since leaving Marmalade I've been doing a lot of solo singing. Why, only last month I sang my head off to the News of the World.

MARMALADE: We still buy the News of The World . . . whenever we run out of Bronco, Andrex or Delsey.

ROLF HARRIS: The power cuts of last Christmas were so bad I had to start using luminous paint.

JIMMY YOUNG: Hughie Green and I are forming a song-writing partnership. We're calling ourselves Cookaway and Green.

MARION MONTGOMERY: Well, nobody's perfect!

SIR LEW GRADE: Since signing Val Doonican I've switched from cigars to a clay pipe!

FRED MARKS: Since signing Val Doonican I smoke cigars all the time.

MICK JAGGER: The Stones are releasing a 4-LP set with a piece of my frock in each sleeve.

SWEET: We finally got out just desserts.

DAVE MASON & CASS ELLIOTT: We were going to bill our act as Traffic & Terrific!

SANDIE SHAW: At least my daughter won't have to wear my hand-me-down shoes!

LYNN ANDERSON: "Rose Garden" was covered by every Tom, Dick and Harry Wheatcroft.

JOHN FOGARTY: Pollution is getting so bad that before each performance Creedence have to boil their Clearwater!

ROD McKUEN: No truth in the rumour I've switched from a Hudson to a Ford!

TOM JONES: I got thrown out of a nightclub the other evening for not removing my tie.

CAROLE KING: It's a woman's privilege to be "Too Late"!

SANDIE SHAW: I'm in panto this Christmas as Goody No Shoes!

ALAN WHITEHEAD: Say Cheese!

JACKSON FIVE: We're really the Osmonds. When we pose for photos they print the negative.

MICK JAGGER: I joined Terry Wogan's Fight On Flab and lost twelve pounds six from each lip!

MUNGO JERRY: Mixtures' "Pushbike Song" started a cycle of imitators.

BERYL BRYDEN: I joined Women's Lib, burned my bra and it took six fire engines to put out the blaze.

ARTHUR BROWN: I got rid of that headdress years ago. It became a flaming nuisance!

MICK JAGGER: Who said there were 500 odd guests at my wedding?

REDBONE: Which queen of New Orleans?

DEAN MARTIN: I don't know whether to resign from AA or resign **with** them.

DUSTY SPRINGFIELD. What, me cutting down on mascara? Rubbish! I'm up to my eyes in it!

STONES
by NEIL DIAMOND on MCA UN536

HE'S AND SHE'S
by JULIA LOCKWOOD on Columbia DB8845

KPM GROUP, 21 DENMARK ST., W.C.2. 01-836 3856

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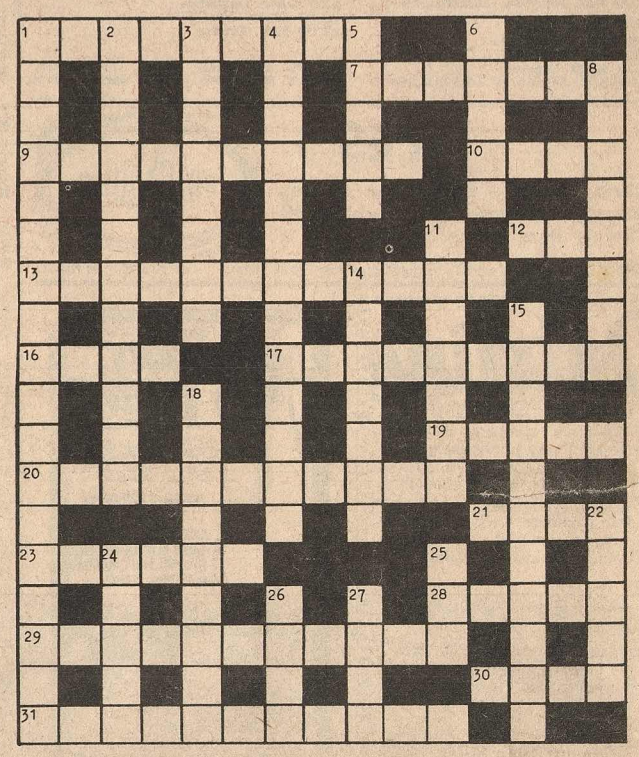

ACROSS

1 Folk-singing namesake of a recent no. 1 vocalist (2, 7)
7 Old Nice standard, or upcoming acoustic trio
9 Top British rock band, this was also title of April Stevens/Nino Tempo song (4, 6)
10 "All I Really Want To Do" was one of her earlier hits
12 Paradoxically Edwin Starr's plea for peace
13 Remembered for her "Bobby's Girl" (5, 7)
16 Woodwind instrument
17 One of Joni's best-known compositions
19 Descriptive of an eight-piece outfit
20 The "Windy" band
21 String instrument
23 Kinks' 71 hit
28 English manager of one of America's top attractions
29 His band, as then was, had the hit with 17 across (3, 8)
30 Vocalist on "Gin House"
31 Former Mayall man went on to lead own band from drum stool (4, 7)

DOWN

1 Obviously you don't have to tell the Faces twice! (1, 4, 2, 4, 2, 1, 4)
2 Instrumental hit, it's the theme to "Owen M.D." (6, 6)
3 It's crazy the band that had the "Gimme Gimme Good Lovin'" hit
4 Guess Who's answer to Presley's "U.S. Male"? (8, 5)
5 One of "Hey Girl Don't Bother Me" team in Los Angeles adds up to hit label
6 Fame is always around him!
8 Osibisa is the main practitioner in this idiom (4-4)
11 Instrument
14 For instance, the Texan Butter Queen in "Mad Dogs"
15 Sounds a bit daft, this fully automated British outfit! (4, 7)
18 Hit writer takes in a cleaning lady between classical composer
22 "When A Man Loves A Woman" singer
24 Went down with Gold Tops blazing!
25 Classical to Mason Williams
26 Idol
27 Partner to Clay on "Private Number"

ANSWERS NEXT WEEK
LAST WEEK'S BELOW

ANSWERS

ACROSS: 1 Family; 4 Apple; 7 Roger Chapman; 9 Union Gap; 10 Gun; 12 Free; 13 Elmes: 15 Alan (Price); 17 Levi; 18 (Ken) Dodd; 19 & 16 Barry Ryan; 20 "Hush"; 21 Dean (Martin); 22 "Ernie"; 23 & 33 Idle Race; 25 Ned (Miller); 26 Onion (Song)"; 27 Figaro; 28 Set; 30 Gene (Pitney); 32 Trumpet; 35 Nilsson; 36 (Johnny) Cash. **DOWN:** 1 Fortunes; 2 Maggie May"; 3 &Sophia) Loren; 5 Pips; 6 League; 8 Head Hands and Feet; 10 Grateful Dead: 11 (Mike) C. Nesmith: 14 Sandy Denny: 16 "Road Runner"; 24 "Eloise"; 28 Stan; 29 (Jethro) Tull; 30 Geno; 31 Eric (Burdon); 34 CBS.

4 BIG ONES FOR 1972

THE "ONEDIN LINE" THEME
Recorded by VIENNA PHILHARMONIC ORCH.
on DECCA F13259

LET'S STAY TOGETHER
Recorded by AL GREEN
on LONDON HLV 10348

FOLLOW ME
Recorded by FAME & PRICE
on CBS 7602

BURUNDI BLACK
Recorded by
BURUNDI STEIPHENSON BLACK
on BARCLAY BAR 3

BURLINGTON PALACE MUSIC GROUP 9 Albert Embankment, London, S.E.1. 01-735 2692 & 01-942 7507 Sole Selling Agents: Music Sales Co., 78 Newman St., London W.C.1

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